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THE JERUSALEM POST MAGAZINE

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Cover Picture: The last Israeli jeep to pull out of Kilometre 101. (Rubinger)

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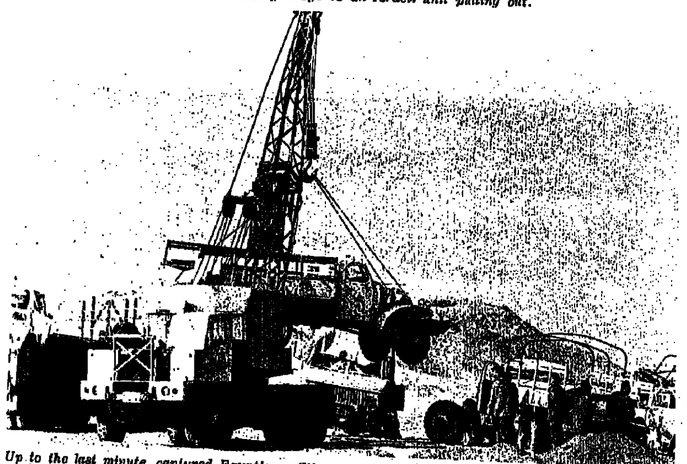
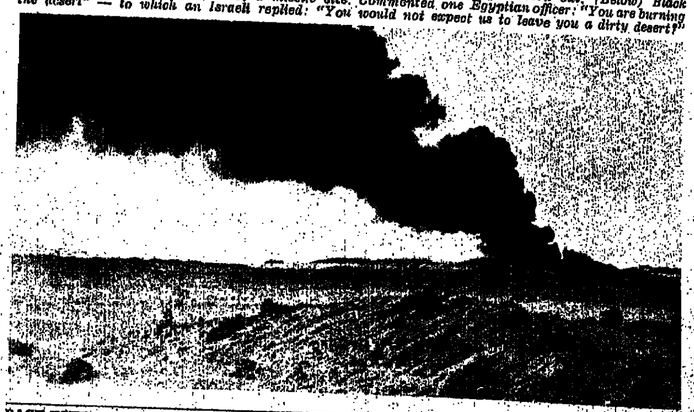
(Above) A Finnish UN trooper waves goodbye to an Israeli unit pulling out.



Up to the last minute, captured Egyptian military equipment is being carried out. (Below) Black smoke rises from what used to be a missile site. Commented one Egyptian officer: "You are burning the desert" — to which an Israeli replied: "You would not expect us to leave you a dirty desert?"



FAREWELL TO AFRICA

Ze'ev Schul / Photos by David Rubinger

LARGE EXPANSES of the so-called eastern desert, west of the Suez Canal and reaching out towards the Nile, which have been held for the past three months and one week by the IDF, are now rapidly reverting to their natural state. That is to say, very little traffic and very few signs of life.

Every few kilometres one comes across concentrations of mechanical equipment, evidently to be picked up and transported across the Canal to the new lines.

Like Indian smoke signals, a fire seems to be burning on every peak for miles around. Egyptian military equipment which is useless to the IDF but might still be of value to the Egyptian Army is being piled up and burnt.

New road signs, painted in gleaming white lettering on sky-blue backgrounds, bear such legends — not all that cryptic on a second glance — as "UNEF Fin 2nd Battn." You see them at the junction of a narrow, winding, asphalted road apparently leading nowhere, east of the main Suez-Ismailya highway.

The former British army camps east of the highway, including such well-known names as Jeniffa and Fayid, look even shabbier, with their caved-in roofs and crumbling masonry (mudbricks, Egyptian style) than they did during their brief period of fame in World War Two.

Only the NAAFI canteens and the cinema halls appear to have survived the depredations of time, Egyptian "maintenance" and the October War. The only other buildings still worth looking at are the officers' quarters, some of which even show traces of ambitious gardening attempts, despite these last three months of neglect.

AFTER ALL THE FUSS, one might have expected the implementation of the disengagement agreement to start with some sort of ceremony, however modest. It turned out to be an anticlimax.

It took place on Monday at Adabiya, at the very edge of the southern end of the Israeli enclave. A Swedish and an Israeli officer met, as nonchalantly as if they were going to have a chat about the weather, on a stretch of barren, gravelly soil adjoining the Gulf of Suez beach. It was just after seven in the morning, and the UNEF officer had driven up in his spotless white station-wagon. The two men talked informally. The IDF representative pointed out all the relevant landmarks — the minefields that couldn't be cleared, for one. (Some types of anti-personnel mines are not retrievable once they have been planted, and the only thing to do is to explode them.)

In the yard of the two-storey building which had served as the outermost observation post of the southern front, two men were unconcernedly playing a game of backgammon — part of the unit's tournament. One of them had lost the unit's mascot goose, cradled in his arms, where she lay squawking contentedly in response to an occasional scratching of her beak.

On the rooftop, a squad of men were lined up, with fixed bayonets, grinning down for the benefit of the photographers milling in the yard, waiting to perpetuate the

First meeting, over coffee and Finnish hot sandwiches, of the joint Israeli-Egyptian staff, formed to supervise the disengagement. (Left to right) Aluf-Mishne Shmuel Gatt, UNEF's General Ensio Siilasvuo and Egypt's Col. Ibrahim Magdoub, brother of General Magdoub who represented Egypt in Geneva. (Below) Last handshake at KM 101. Segen Pinia, Israel's factotum at 101 who had become a sort of institution, bids his Egyptian counterpart farewell as UN force takes over.

Egyptian officers, obviously "Mabsut," watch Israelis leave Km. 101.

occasion in black and white, colour and, of course, movie film.

Israel's "second Exodus," as some called it, had begun two hours late. But once the tiny garrison on top of the Ataka mountain had been retrieved by helicopter, and the white and blue Israeli flag had been replaced by the blue and white one of the UN, the evacuation had soon gathered momentum.

IT ALL SEEMED rather like some Latin-American dance, with more and more vehicles joining our column until we formed one long, continuous snake. The first few half-tracks were followed by vehicles that appeared mysteriously from behind bushes or approached down connecting tracks from where their particular unit had just abandoned its positions.

Vehicles of every size and type, led by a couple of T-55 tanks, headed northwards to rejoin the main group of the IDF. Most of them seemed to be of Russian manufacture. Apart from the tanks (evidently 1967 booty, to judge by the standard 105 mm. guns in one of them), there were ZIL trucks made in Moscow and brand-new jeeps.

There were trucks loaded down with all conceivable kinds of possessions, including overstuffed chairs "borrowed" from somewhere down the line and some regular beds — an almost unheard-of luxury in this army of pup tents and waffle-thin mattress rolls.

The most pathetic sight of all was Suez town — especially along its deserted avenues and its lavishly laid out but now desolate boulevards running parallel to the seashore. The centrepiece was the majestic casino, where — said the knowing ones — playboy King Farouk won and lost many a fortune and conducted a large part of his affairs of state. It was also conveniently near the oil sheikhdoms, and the princes of Araby rarely missed an opportunity of escaping the austerities of the no drinking — no smoking — no belly-dancing courts of their Beduin fathers.

A long UN convoy pulls into the bend from the direction of the Cairo junction just as we pull out of town. Both convoys grind to a halt. This is a final meeting — and also a parting of friends for the men obviously know each other well. One Swedish noncom has picked up a few words of Hebrew. *"Hayiti arb'a pa'amim be-Israel,"* he keeps repeating proudly, but we never learn where he spent his four visits.

The UN troops take up their positions, feet spread, facing us and clutching their Carl Gustaf sub-machineguns or automatic rifles — which they have the strictest orders not to use; at worst, they may resort to the stubby little bayonets gleaming at the muzzle ends.

Near the market square we see a small crowd of Egyptian soldiers gathering round a second UN convoy. The Egyptian army is not supposed to move in until nightfall. We resume our way out of Suez, northwards.

"I hope I never have to come back here again," a soldier remarks, adding as an afterthought, "...except, maybe, in a tourist bus."

THE AGREEMENT

AN ANALYSIS

In signing the Disengagement of Forces Agreement with Egypt, Israel has taken a palpable risk. YORAM DINSTEIN subjects major aspects of the agreement to rigorous analysis—the partial secrecy, the provisions for demilitarized zones and UNEF presence—and hopes the risk was well calculated.

THE CURRENT POLEMICS in Israel about the Disengagement of Forces Agreement with Egypt reflect an irreconcilable polarity of views. If certain Government spokesmen are to be taken literally, the agreement will do down in history as a major breakthrough in the political immobility in Arab-Israeli relations, and its architects will be hailed by posterity as practical visionaries who managed to rise to a momentous occasion.

On the other hand, if one listens to the jeremiads of some of the Opposition leaders, one is led to the conclusion that the military posture of Israel has been irreparably damaged, and that the verdict of future generations is bound to be that those responsible, lacking in foresight and fortitude, were not equal to the occasion.

Of course, only time will tell whether either of the conflicting versions reflects an accurate assessment of the merits of the case. Under the rules of probability, however, it is likely that neither will ultimately be vindicated and that, in retrospect, the agreement will prove to be somewhat less than earth-shaking: it is not the cornerstone of peace but, by the same token, it is not the gravestone over commonsense.

It is probably fair to say that it is good that an agreement was reached, but that the agreement reached is not necessarily good. Agreements between Arabs and Jews have been so few and far between over the years, that the very success of negotiations is valuable as and of itself. At the same time, the agreement raises a number of problems that deserve sober analysis and some criticism.

ONE OF THE MORE peculiar aspects of the public debate in Israel nowadays is that the debating public is in the dark as to what precisely was agreed upon at Kilometre 101 and in the course of Secretary Kissinger's whirlwind tour of the Middle East. The officially disclosed text of the instrument signed by the Israeli and Egyptian Chiefs of Staff on January 18, 1974, is evidently not more than the tip of a consensual iceberg.

The document promulgates six general principles underlying the disengagement of forces. All that emerges from the text, however, is a rather rudimentary picture of a buffer zone in Sinai, divided lengthwise into three portions, with the outlying sectors held by limited forces of the two belligerents and with a United Nations Emergency Force (UNEF) in between. The text fails to spell out clear-cut answers to practical questions, such as the ceiling imposed on the forces of each belligerent in its sector of the buffer zone. Judging by official and semi-official leaks, it seems that many of these questions have actually been resolved. In fact, exact figures — 7,000 soldiers, 30 tanks and so on — of the Egyptian forces and hardware permitted on the east bank of the Suez Canal have been allowed to get out. Apparently, there is more to the Disengagement of Forces Agreement than meets the eye.

Almost by definition, a secret agreement is better than no agreement at all; but it must be realized that the secrecy is a serious shortcoming. In 1918, President Wilson, in the first of his famous Fourteen Points, underscored the importance of "open covenants of peace." It is true that Wilson, somewhat unfortunately, added in the same breath a call for such covenants to be "openly arrived at." Many people consequently tend to confuse the two separate issues of secret negotiations and secret agreements.

It is beyond doubt that diplomacy cannot, as a rule, be open. Negotiations conducted in front of television cameras usually degenerate into a dialogue of the deaf, with each side making statements for the record and for its own public. The inaugural plenary session of the Geneva peace talks proved abortive because the participants did not speak to one another: they made speeches to each other. Subsequent talks, with Kissinger as the intermediary, were successful because they were not exposed to the limelight.

Still, once negotiations bear fruit and culminate in an agreement between states, it is essential to put an end to the secrecy. It is not merely that the population has got a right to know what has been agreed upon in its behalf. It is not only that the Charter of the UN expressly stipulates that "every international agreement entered into by any member of the United Nations" must be registered with the Secretariat and be published. The crucial point is that publicity is a guarantee of performance. It is the pressure of public opinion, both at home and abroad, that serves as the main guarantor of international obligations.

States continue to comply with agreements which are no longer deemed expedient, not because they are afraid of (largely non-existent) international legal sanctions, but because they are loath to tarnish their image in the eyes of those segments of public opinion whose support they crave. For public opinion to be effective, however, the public must have an opinion, and this is virtually impossible when no one knows what obligations were undertaken. Thus it is much easier to repudiate or to violate a secret agreement. This is particularly true if there is a change of guard in a signatory state and the new regime washes its hands of the whole affair.

The sooner the Disengagement of Forces Agreement in its entirety is released to the public, the better — and the safer — it will be. Willingness on the part of a contracting party to permit full disclosure should be regarded as an index of its good faith.

THE GIST OF THE AGREEMENT is the demilitarization of the buffer zone. Demilitarization as a general concept means that armed forces must not be stationed in a given area, that weapons must be removed from it and fortifications demolished. In this particular instance, complete demilitarization is contemplated only in the intermediate sector of the buffer zone controlled by UNEF, whereas in the two adjacent stretches of the zone, armed forces can be maintained on a reduced scale.

Demilitarization is not a novel phenomenon in the Middle East. Indeed, it was one of the linchpins of the armistice structure of 1949. Under the Armistice Agreements, demilitarized zones were created on Israel's borders with Egypt (around El Auja) and Syria (wherever the armistice demarcation line did not correspond to the original international boundary between Palestine and Syria). An "area between the lines" also separated Israel from Jordan in several places. Reciprocal limitations were furthermore imposed on the level of forces that all four countries, as well as Lebanon, could maintain along the armistice lines.

THE HISTORY OF demilitarization in the era between the War of Independence and the Six Day War demonstrates two things.

First, partial demilitarization is unworkable, if only because it does not easily lend itself to inspection. If no tanks are permitted in a certain area, transgressions can be detected almost instantaneously. But with a definite number of tanks allowed to roam the sand dunes, it is not simple to establish that the number has been augmented. After an avalanche of mutual accusations of contraventions, the parties finally resign themselves to the inevitable and ignore the prescribed limitations.

Secondly, complete demilitarization is feasible, but its success is in inverse ratio to its length of time. States, no less than nature, abhor a vacuum. Encroachments on the demilitarized zone increase progressively over the years, until it becomes a major bone of contention between the parties. Thus, whereas initially the zone keeps the antagonists at arm's length, ultimately it provokes a confrontation.

The lessons of the past are by no means conclusive; but, at the very least, past errors in judgement should serve as a bad example. The Disengagement of Forces Agreement does not appear to have taken into account the first lesson. Not surprisingly, therefore, the public remains sceptical about the chances of implementing partial demilitarization in the outer belts of the buffer zone. Conversely, the agreement does seem to cope with the problem of preserving the total demilitarization of the inner core of the zone. Here, the belligerents are not left to their own devices, and UNEF is brought in with a view to filling the vacuum and ensuring a durable separation of forces.

IN MANY RESPECTS the key of the agreement lies in the hands of UNEF. Israel had an exceedingly unfavourable experience with the old UNEF, which was present in the Middle East prior to the Six Day war and was withdrawn in response to the unilateral demand of Egypt at the very moment when it was most needed. The new UNEF, set up by the Security Council in Resolution 340 of October 25, 1973, is subject to the Council's authority.

What happens if there is a repetition of the scenario that unfolded in 1967? According to some press reports, the U.S. promised Israel that, if necessary, it would use its veto power in the Council to forestall UNEF's withdrawal. Such a promise, however, even if made and carried out, is not a panacea.

We should not forget that UNEF is far from being an integrated, international force. It consists of 13 national contingents (some of which are still on their way to the Middle East) from Austria, Canada, Finland, Ghana, Indonesia, Ireland, Kenya, Nepal, Panama, Peru, Poland, Senegal and Sweden. As many as six of these — Ghana, Indonesia, Ireland, Kenya, Poland and Senegal — have no diplomatic relations with Israel. If the Egyptians, backed by the Russians, were to demand immediate withdrawal, there is every reason to believe — on the basis of past experience — that the contingents of the six would up and leave without waiting for Security Council endorsement. If sufficient pressure were applied, some of the other countries (Finland is an example) might feel constrained to follow suit.

In such circumstances, the Security Council might have to take positive action in order not to withdraw UNEF but, on the contrary, to keep it in the field. Should this happen, the U.S. would presumably vote in favour of a resolution, but a Soviet veto would then come to the fore. The tables would thus be turned, and the American promise to Israel (always assuming that it exists) in effect negated.

The non-integrated character of UNEF creates problems not only as regards its conceivable withdrawal but, more important in so far as the immediate future is concerned, with respect to the supervision of the cease-fire. UNEF soldiers may doff national casques and don UN helmets, but they do not change their skin or their spots. Troops from countries which are downright hostile to Israel simply are suspect. Juvenal's famous question *quis custodiet ipsos custodes?* ("who is to guard the guards themselves?") thus becomes apposite. Can the Polish units, for instance, be relied upon not to let Arab commandos through? Will the Indonesians not close their eyes and ears if the Egyptian artillery fires a salvo over their heads into Israeli positions? UNEF has got to prove that it is a force and not a farce.

The Disengagement of Forces Agreement is not foolproof. Israel has taken a risk, gambling on the dice falling in a certain pattern. We can only hope that the risk was well calculated and that the gamble will come off.

Dr. Dinstein is Associate Professor of International Law at Tel Aviv University.

Unless present trends in the pricing of oil are reversed soon, the Arab oil-producing countries will dominate the world capital market within a decade. This was the prediction made by MOSHE SANBAR, Governor of the Bank of Israel, in this wide-ranging conversation with The Post's DAVID KRIVINE.

OIL-GOTTEN GAINS

THE WORLD is going to be a different place because of the oil crisis. As the Governor of the Bank of Israel puts its bluntly: "During the last three months, OPEC countries have changed the course of history. The year 1974 will be a major economic turning-point."

The rich countries have had it good so far, says Moshe Sanbar; now they are in trouble. The International Monetary Fund is shelving its plans for monetary reform. Its Committee of Twenty has been put into limbo. Instead, the IMF has formed a Council of Finance Ministers, which will concentrate on tackling the enormous problems created by the petroleum-producing powers.

The riddle that will face the world for the decade will be how to cope with an imbalance that is starting to develop at this moment in the world economy — and that has no precedent in human experience.

The oil-producer countries earned $22.7b. from petroleum exports last year. This year they will earn (after trebling their prices) $73.8b. The oil-consuming countries — that is to say, the industrialized countries of the West, plus Japan — will be saddled with a collective trade deficit of $65b.

To clarify the meaning of this new dilemma, Mr. Sanbar cites the situation of individual countries. Japan paid $6.25b. for her oil imports in 1973. This year she will pay $15.25b. Her foreign exchange reserves amount to $13.2b. — less than the total of her oil imports in the coming 12 months. That is one reason why the yen was devalued.

The French did something last week that they had opposed for years — floated the franc. What caused this panic change? Instead of a comfortable foreign-trade surplus of 6,000m. francs, France faced the prospect of a 30,000m.-franc deficit in 1974 — owing, again, to the oil situation.

THE DEFICIT in trade threatening all the Western powers is not a passing phenomenon that may blow over in a year or two. The OPEC countries have tremendously increased their exports (in money terms) but several of them are physically unable to increase their imports correspondingly. Saudi Arabia, for example, will earn $18b. this year. Her viable imports in 1972 came to $0.8b.

In other words, the sudden inflation of oil prices will create the world's biggest balance-of-payments headache so far. The collective deficit will probably be not much less than $65b. next year either. This is because whatever increase in exports the West achieves will be offset by the interest and capital gains accruing to the oil powers from investing the $65b. they will have earned in 1974.

And they must invest this money in the West, because otherwise world trade would grind to a standstill. If the oil potentates hid their dollar surplus under the mattress, then theoretically the Western world's foreign currency reserves would tumble to zero in two or three years, the industrialized powers would have no cash left to pay for their imports, and the world would move into slump. (In practice, of course, this could not happen, because the West would assume that the money under the mattress had vanished, and would create new credit.)

BUT IF THE oil powers do obligingly — and profitably — send their money back to the West, in order to prevent Europe's trade deficit from turning into an overall payments deficit, they will create an equally grave problem of a different order. Over the next 10 years, the Arabs will gradually become the biggest investors in the capital market. But bit by bit they will buy up just about everything offered for sale.

Only a few days ago, Mr. Sanbar points out, *The Jerusalem Post* reported that Arabs were already purchasing factories, hotels and entire city quarters in West Germany. The Belgian Government fell a couple of weeks ago partly over a dispute about the location of a giant oil refinery due to be constructed in Antwerp — by the Iranian Government.

While cordially channelling their dollar surplus back to Europe, Japan and North America, it looks as if the Arabs could be killing these countries with kindness. Can anything dramatic be done to halt the erosion, perhaps by putting up the price of Western exports?

Mr. Sanbar thinks not, because OPEC countries account for only a diminutive part of the market for these goods. The world will have to live with the new situation. In all probability a mild recession is going to replace the boom to which we have become accustomed. The recent devaluation of hard currencies like the yen and the franc shows which way the wind is blowing. Exporting is going to become more difficult, because each country will be struggling to maintain full employment by exporting more and importing less, at a time when foreign currency is becoming progressively scarcer (since it is pouring into OPEC coffers). The bilateral contracts assiduously negotiated by France and other European states with Middle East countries are not just an effort to get more oil, but a bid to win markets for export, not least for the export of arms.

STANDARDS OF living will stop going up, and may even sag a little among the petrol-importing countries — until the development of new energy sources restores the balance in world trade.

Israel, for one, will find her oil bill this year at least $350m. larger than last year. Faced with a record trade gap, and less-than-encouraging prospects not only in exports, but also in foreign aid (recessions are not favourable to fund-raising or bond-selling), Israel will have to tighten the belt — and this is no longer a maybe, Sanbar believes.

"We have to consider unconventional measures," he says, and that means taking into account broad social and psychological factors, as well as the narrow rules of economics. Thus he recommends the introduction of an excess profits tax (it could be called a war profits tax, since most of the profit derives from defence contracts). In purely economic terms, such a levy does not make much sense, since it discourages efficiency while not materially affecting the volume of personal consumption. But the country's wage-earners are having to accept a freeze of their present collective agreements. They deserve to be reassured that if the employer should get any excess benefit from that freeze, the State will take it away.

A similar argument justifies Governor Sanbar's recommendation to put a ban on the import of big cars. In strictly economic terms a good case could be made for, rather than against, the limousine — after all most of the car's price is tax anyway. But there is no sense in pleading for austerity among ordinary people when the boss-figures ride in expensive Buicks and Chevrolets.

"The main problem is how to cut consumption by 6 to 7 per cent below last year's figure." It is, after all, a moderate request. If the war and the oil crisis reduced Israel's living standards to the level prevailing in 1972, that cannot be considered a national calamity.

HOW BIG is the world problem? Sanbar predicts it will dominate the coming decade. A World Bank official estimates that if present trends continue, OPEC countries are going to accumulate foreign currency surpluses totalling one trillion dollars ($1,000,000m.) over the next ten years.

The Western world will do everything it can to reduce this terrible disparity. Prevailing upon the Arabs to reduce oil prices will be difficult. After all the new situation is not without its inner logic. Until recently, oil prices did not budge, while everything else got more expensive. Petroleum was so cheap that alternative energy sources, like coal, became uneconomic and were allowed to run down. Alternative technological possibilities like nuclear power remained neglected. The West waxed fat on their bonanza from the Middle East.

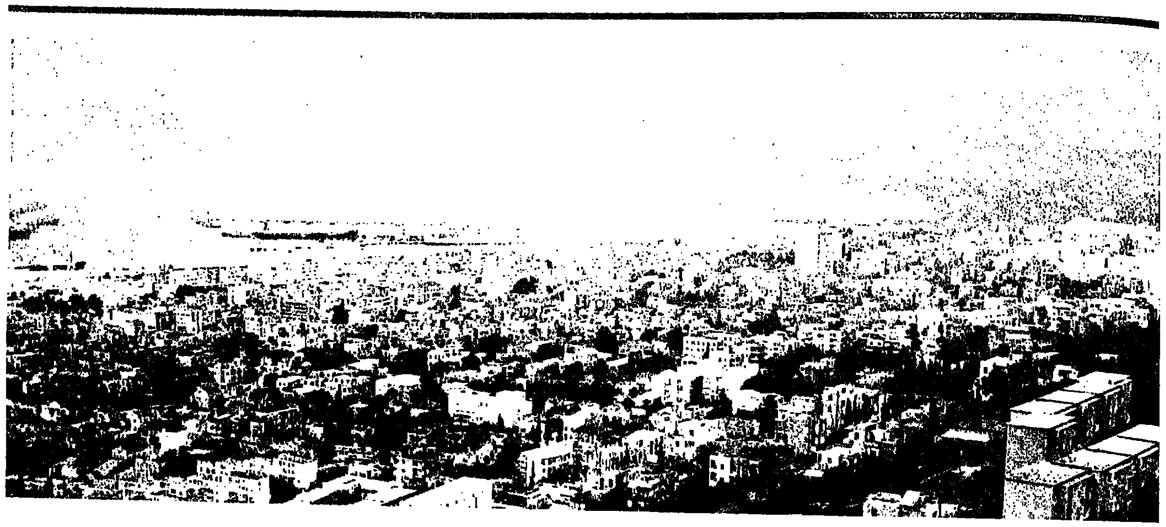
(It was not an intentional misdeed. The free-market price of most commodities, based on supply and demand, is most of the time fairly close to their marginal production costs. The notable exception is diamonds, because they are marketed by a cartel. Oil was cheap because it did not cost much to mine.)

There may, on the other hand, be a ceiling to the price increase. Professor Haim Barkay, of the Hebrew University, suggested, at a symposium in Jerusalem last week, that this might be (in due course) the price at which petroleum can be extracted from oil shale — of which there are vast deposits in the Western world. According to present calculations, he said, output can be achieved profitably for $6 a barrel; which is still, of course, considerably higher than the price of oil before it began to soar last year.

MEANWHILE the industrialized powers will need a lot of tact and ingenuity to prevent the situation from getting out of hand. OPEC countries will be pressed to invest discreetly. They will be urged to buy SDR's (Special Drawing Rights), the still-new IMF currency (whose value would be somehow pegged against depreciation); to buy gold (though why they should exchange "black gold" for the yellow variety will be difficult to explain); to lend money through banks for building factories in the West, instead of buying up the factories.

An ingenious suggestion comes from the London "Economist." It proposes offering the Arabs £10b. of North Sea Oil Bonds (Nosobs), in tranches over the next four years. These bonds would be linked to an index of oil prices. Payment would start when Britain's North Sea Oil begins to flow.

All these and other possible solutions, including the accelerated development of non-oil energy sources, will presumably come up for discussion at the meeting of the oil-producing countries called by President Nixon for February 11 in Washington. No magic formula is apparent so far. The Middle East will certainly have problems in the 1970s about what to do with too much money. But the people who anxiously count their pennies will be the white men, for a change.



ALMOGI COMES HOME TO HAIFA

Alone among the new mayors of our large cities, Haifa's Yosef Almogi, the former Minister of Labour, can claim to have had an overwhelming personal victory. YA'ACOV ARDON talks to him about his plans for overcoming the stagnation of his home town.

YOSEF ALMOGI, M.K., about to become Haifa's fifth mayor since 1948, is 63 and looks it. Engraved on his face are the battle scars of a political career, its triumphs and setbacks, that took him in 1959 from the Labour Council House in Haifa to party posts in Tel Aviv; in 1961 to the ministerial summit in Jerusalem; and back again to his home town. The character of the man can be gauged from the fact that he won most of his triumphs among the people, suffered most of his setbacks in the personal infighting among the clique at the top.

Almogi is a man of the people, direct and at ease with them, responsive, approachable. In a German PoW camp between 1941 and 1945 he rose to the top to become the leader and spokesman of the 1,500 Palestinian soldier prisoners. When Abba Khoushy became mayor in 1959, Almogi was the natural popular choice to succeed him as Labour Council secretary. His management of the Mapai election campaign in 1959 was his first national success.

If today he feels any resentment at his "having lost his job" as a member of the Cabinet after years of strenuous and productive work as Labour Minister, he does not show it. He is hardly the man to nurse a grievance for long and his victory at the ballot box in Haifa has removed what there was of it. He is frankly pleased by the fact that 58 per cent of the Haifa electorate and 66 per cent of the soldiers voted for the Alignment list in the municipal elections, compared with 44 per cent in those for the Knesset. It is true that, unlike Yehoshua Rabinowitz in Tel Aviv, Almogi faced no serious rival in Haifa, because in 25 years the opposition parties failed to nurture a new crop of civic leaders.

To this day, Labour councils have proved better political incubators than the opposition benches of local and town councils. In the absence of any even faintly promising young alternative candidate, many middle- and upper-class voters preferred Almogi plus all the old Mapai-Mapam-Ahdut Avoda guard in Haifa, while in the Knesset ballot booth, they had just voted against the Alignment.

It would be churlish to hold against Almogi that he often over-emphasizes his natural hail-fellow-well-met geniality with the verbal and physical hand-shaking and back-slapping that leaders indulge in to win and keep popularity. The danger for such a leader is that he attracts the sycophants and yes-men who invariably turn up to volunteer approval and one-sided information.

Abba Khoushy, a brooding, suspicious man, perpetually on his guard, wanted not approval but compliance, and surrounded himself with men who would do his bidding. His refusal to delegate authority, taken over by his successor, the late Moshe Flieman, has shaped the municipal administration of Haifa, mainly for the worse, ever since. To change it will be one of the tasks awaiting the new mayor.

"NATURALLY I'm pleased with the election results," says Mr. Almogi, "but I'm also apprehensive because large sections of the Haifa population expect so much. I shall have to show results. At any rate, I intend to spend a great deal of time and effort on trying to live up to my election promises."

He was generous with those promises and it will take all his considerable capacity for work to keep the pledges. He had a whole pamphlet published on the things he would do if elected. Talented people drew up the list for him, based largely on what had gone wrong with the previous administrations.

Over the years, Haifa has acquired a somewhat negative image, despite its natural beauty and has become the butt of jokes like the dumb blonde. Congested streets and lack of parking facilities are handicaps Haifa shares with other cities, but with its air pollution it has won itself top place. Haifa has no large public square, no promenades, no central park worth the name. Its town-planning and austerity have been depressing and have, for many years, discouraged local tourists. Up to the early 'fifties, thousands of holiday-makers used to spend pleasant weeks in small, clean, hospitable Carmel boardinghouses. No foreign tourism worth speaking of has taken their place.

Industry has made progress, but hardly on a scale one would expect in a port city. Despite conspicuous spending on education, health, community facility and other municipal services, the prevailing mood of the electorate has been one of malaise. Hence the high hopes placed in Almogi as a New Dealer.

WITH HIS appetite for work and information, he is now going through what he calls his vocational retraining. He has tackled two volumes of the new city outline plan, which the District Town-planning Committee will soon put before the public (City Hall itself has kept it secret), and has been ploughing through the thicket of city budget figures. He has enlisted brains of the Technion and the University — Haifa's major institutions of higher learning — to recommend programmes and projects.

Above all, Almogi wants more contact between City Hall and the public. He is thinking of neighbourhood committees which would elect representatives to plead public needs, of an Ombudsman (firmly resisted as unnecessary in a near-exemplary administration by three previous mayors) and regular monthly meetings with the press. To all these problems, many of them quite new to him, he is bringing a genuine, patent zest, open-mindedness and willingness to learn.

"I didn't have a university education," he says (during his twenties he was made Hagana chief at Kfar Saba), "but I never wanted to do a job without understanding properly what it was all about. So I had to learn a variety of subjects in development, urban affairs, social security and so on, and now municipal problems."

He has grasped the importance, in a city, not only of ecology, but of the whole range of factors that determine what is nowadays called the quality of life, from air pollution to greater ease of public transport, from the relationship between infrastructure and building density to appearance.

"We all want the city to grow, but where development is to be achieved only at the price of ugliness I'll be against ugliness," he says. Brave new words in a city waiting for brave new deeds.

How will Almogi reconcile his pledge to give Haifa "a great deal of time and effort" with his membership of the Knesset? He says he will spend the whole week in Haifa except part of Tuesday and Wednesday. "This means one full working day for the Knesset, not more than that. I'm trying it out. If I see that Knesset work is a hindrance, I'll give it up."

ALMOGI CAME to Israel from Poland 44 years ago. For years he soldiered, first in the Hagana from the 1936 riots on active service, in 1939 as a volunteer in the British Army, lastly as a prisoner. He was still militant enough at the Haifa Labour Council to break the seamen's strike and to make, at the Ata Textile works, one of the country's most spectacular strikes against efficiency dismissals.

The stormy petrel of the early 'fifties who has now returned to his home town as its mayor is a changed, matured, mellowed man. He brings to his task the administrative experience he gained in 13 years of ministerial offices, a national perspective and the ambition to make Haifa a better place to grow up, live and work in.

Mayor Yosef Almogi has proclaimed today "Israel Bonds Day" in Haifa.

The 540 delegates here from the United States and Canada for the Prime Minister's 1974 Bonds Conference will tour key plants in the Haifa Bay area to focus public attention on the role the Bonds have played in the country's industrial development.

The main feature of the day's programme will be a ceremony at Haifa Port inaugurating the construction of a free port at the Kishon River, a $50m. project which the Bonds are helping to finance.

I DO GIVE A DAMN

ZEH ICHPAT LI זה איכפת לי (It Matters to Me, or: I give a Damn) by Hertzel Fishman, Tel Aviv, Milo. 206 pp.

Moshe Kohn

ONE MID-MORNING recently, I had a matter to attend to in a branch office of the Education and Culture Ministry in Jerusalem. In the end, my matter was disposed of in about 90 seconds by a courteous and efficient clerk. But before this clerk got around to dealing with me, the scene was as follows:

I come into the office. There are three tables. A clerk is seated behind the first table. On the table are some half-eaten and uneaten cheese sandwiches, a little pile of olives and another pile of olive pits, an apple, orange peels, crumbs all over the table. Behind this table sits a clerk. Standing alongside her is a client trying to hold her attention. Standing behind the table is another client, shouting in somewhat broken Hebrew: "If you insist on your 'principles' I'll take my daughter out of school and send her out to be a street-walker! Can't you see that I can't pay? Don't you see this paper from the Social Welfare Department?" The clerk clicks her telephone several times and tells the switchboard operator: "Get me the police." The client gathers up the papers he had flung down on the desk and floor and leaves, still shouting about the clerk's "principles" and sending his daughter into the streets. The clerk turns to the exasperated man standing beside her.

About two metres before this table, near the entrance, stands a lit kerosene heater. Before this heater is a four-seat bench for the waiting public. Two clerks sit on the bench grilling a cheese sandwich on the heater. Another clerk stands rewarming her cup of coffee on the heater.

A second table, unattended, is piled with papers, files and food remains. It was this table which my clerk cleared after a while and then took care of me.

At the third table four or five clerks sit at a table gossiping and munching sandwiches, olives and fruit and drinking coffee.

All this was during that office's "Receiving Hours," of course.

That day, I sent a letter to the Minister's Bureau describing this scene. As you read this, nearly a month has passed, and I have not received as much as a form letter from the Minister's secretary acknowledging receipt of my letter.

At about this time, I was riding an egged bus in Jerusalem. Although it had already ridden four stops since setting out from the beginning of its route at Jaffa Gate, it had only about six passengers — chiefly because at two of the stops it had passed crowded buses of the same route which were standing at those stops trying valiantly to pack in dozens of additional waiting passengers. At the fifth stop, my driver took on a few passengers, slammed the door just as another passenger came running up, and drove off in a frantic rush. I asked the driver why he was in such a hurry. He let me have a muscular Hebrew equivalent of: "What's bothering you, mister? Do you know that you're giving me a pain in the neck? Stop confusing me! We're doing you people a favour altogether by running the buses these days!" A fellow passenger mumbled so that even I barely heard him: "Those drivers have some gall! Hats off to you for telling him off, mister."

I'M SURE you have stories to tell that are as good or better, about your contacts with bureaucrats, bus drivers, saleagirls and cashiers in stores, and just plain people. But that is not the point of my story-telling. The point is to lead into the main theme of Dr. Fishman's book, as expressed in the book's sub-title: "The Quality of Life in Israel," or what he refers to as a general — though, he stresses, by no means total — lack of a "value-civics consciousness" or a "civics of concern." He draws a distinction between this and what he refers to as "institutional civics" — meaning the tendency of many people to behave civilly only when the law requires them to do so, and even that only when a policeman is watching. (Surely you have had — as I have — the experience of asking the people behind you in a queue not to shove and one of them saying to you: "Are you a policeman or something?")

Dr. Fishman was born in the U.S., educated in Eretz Yisrael (he is a graduate of Tel Aviv's Herzliya High School); returned to the U.S. where he was ordained a Conservative Rabbi at the Jewish Theological Seminary; returned here as an Overseas Volunteer in the War of Liberation and was the first Commander of the Academic Reserves (he is today a Reserve Captain in the Israel Defence Forces); returned to the U.S. where he was a rabbi and educator for 20 years, serving in senior positions on many private and governmental educational bodies; and two years ago returned to Israel, where he heads the Education and Culture Ministry's External Relations Department. He is in wide demand as a lecturer and appears frequently before groups of all ages and from all walks of life, and the present book, his third (the others are "Torat Ha'ezrahut Beyisrael" — תורת האזרחות בישראל — Israeli Civics, Haifa, Reali School, 1950, and "American Protestantism and a Jewish State," Detroit, Wayne State University Press, 1973, reviewed here on July 20, 1973) is an elaboration of a series of lectures he gave and symposia he conducted at the National Police School at Shfaram and in other forums here. The proceeds from the sales of the book are to go to the Keren Hashoter (Police Fund).

One of the mysteries of Israeli life — a mystery that continues to baffle social-psychologists, mystics, and ordinary people — is the general (I stress again: though by no means total) lack of civic-mindedness and civility and disdain for so many other aspects of what in recent years has come to be referred to as "environment" or "quality of life" in a nation that set out to build — and still pays heavy lip-service to the idea of — a "new society" in the lovingly spoken-of "ancestral homeland." There are enough bureaucrats, bus drivers and common folk — and even journalists — who know how to behave with enough civility, and even self-lessness, to make work workable and life liveable in Israel. But the general trait that seems to characterize the quality of life among people here, especially in the cities, is abrasiveness. As Dr. Fishman notes in the book under review, even our political and spiritual leaders, even our teachers (ask a cross-section of elementary and high-school pupils, ask a cross-section of university students, or a cross-section of aspiring young university teachers), do not all set an example of civility, high-toned human relations and respect for the environment. Not even all the leaders of the new Civil Rights Party which has sent three people to the current Knesset are models of civil speech and broadmindedness.

THIS PHENOMENON is noted especially in light of our conduct in moments of national crisis. Many of us remember people's regard for one another during the War of Liberation and the Sinai Campaign. There are few of us who did not personally experience it in the height of the critical days of the Six Day War and Yom Kippur War. And there are few of us who did not personally experience that melancholy or cynical sigh of relief — "Ah, the war is over" — as soon as automobile drivers stopped giving lifts even to soldiers and people started pushing and shouting at each other on queues again.

It is true, as we often tell ourselves or are told, that we live under great stress here: an almost daily-ongoing struggle for physical survival plus probably the greatest, in relation to our size and the time involved, development and immigrant-absorption and integration enterprise — involving more than 1.5 million people from over 100 countries and even more linguistic and cultural backgrounds, many of them from places where there was no civic sense or where it was the height of civic wisdom, for Jews at least, to evade and even violate the law and to distrust and avoid contact with most bureaucrats and fellow-citizens — than any single country and society ever undertook. And the half-million-odd Jews who were born, grew up or were already adults here in the pre-State years were also people for whom it was the better part of civic wisdom to know how to thwart and defy, whenever possible, the restrictive — often oppressive — laws of the Turkish and then the British Mandatory authorities. These included many people who went on to become the leaders and officials of the State and the tone-setters of our civic and social life.

For those and other reasons, which Dr. Fishman outlines in his book, there developed a strange ethos of "rights," of what he refers to as the attitude of *"maggia li"* — "I've got it coming to me." There isn't a Jew in Israel who didn't or doesn't have something "coming to" him: the one who fought the Turks, the British or the Arabs in some way or other; the one who participated in the building of something or other; the one who came here as a refugee from Europe or from an Arab country; the one coming here as a free-will *olah*. Those here when this "coming to me" was there for the taking, took. Those arriving afterwards — children who have grown up, served in and been discharged from the Defence Forces; more recent *olim* — learn that they have "rights," demand these rights, and, lo and behold, are told to "prove" — sometimes in humiliating fashion — that they are indeed entitled to what they think they've "got coming to" them. Thus we have the situation I described at the beginning, where a doubtlessly devoted, well-meaning Education and Culture Ministry clerk has to stand on principle (meaning the regulations and guidelines under which she is instructed to work), in reaction to which a humiliated, distraught, impecunious father who, furthermore, does not function at top efficiency in Hebrew, shouts that he is going to remove his daughter from high-school and turn her into a street-walker.

CONCERNING our national behaviour in times of national crisis Dr. Fishman writes: "The Yom Kippur War has shown that we are capable of being a healthy, civic-minded, giving-a-damn nation. Zahal (the Israel Defence Forces) has shown that militarily the enemy cannot put us down as a people and a state. Our great challenge today is to educate the Israeli populace to the fact that our gratitude to our soldiers will be meaningful only if in our daily lives we maintain a high standard expressing itself, among other ways, in give-a-damn-ness, civic responsibility, mutual responsibility, and *ahavat Yisrael* (love of our Land and love of one another)."

Towards this end, Dr. Fishman proposes lists of "Civic Values Worth Cultivating": 15 of them for elementary-school groups; high-school groups — 14 additional ones; adults — another 11; trade and professional groups — 8; and 17 suggestions for ways to propagate this value-consciousness.

HE CLOSES the book with a proposal for the establishment of a large "recreational and cultural village" or a network of small "villages" at existing resorts, rest-homes and national parks throughout the country. Instead of coming just to "kill time," people would come — individually or in groups — to a "village" which would offer them the usual range of sports activities plus lecture programmes; workshops in drama, music, and the plastic arts; cinema, art, literary and dance festivals, etc. The "village" would preferably be near one of the large cities, so that the maximum number of people could easily commute to and from it daily, although it would also have permanent buildings — and collapsible cabins and pavilions in the warm, dry months — for Israelis or tourists wishing to live there a while. It would be open round the clock from Shavuot till Sukkot, and the rest of the year would be available to limited, special groups. It would be supported by fees paid by users, annual grants from Israeli public bodies, and special gifts from abroad.

The book has six main chapters: "Living As a Sovereign People;" "The Sources of Jewish National Sovereignty;" "The Objectives of Zionism and Their Fate;" "Comments on Three Fundamental Issues: Our Right to Eretz Yisrael; Jews or Israelis?; The Gap in Israel;" "The Potential of the Citizen to Influence;" and "Lessons of the Yom Kippur War Period." It is written in an easy Hebrew style and has only a tiny handful of footnotes, diagrams and statistics.

We would do very well to buy this book and not merely read it, but organize civic study-and-action groups — small, home-size groups at first — study the book together and together seek ways to implement its many worth while proposals, first and foremost in our own individual selves.

An old Nazi remembers

Reinhard Gehlen at his General Staff desk, early in 1945, evaluating information on the Red Army.

THE SERVICE by Reinhard Gehlen. Translated from the German by David Irving. Introduction by George Bailey. N.Y., World. 386 pp. with 16 pages of illustrations. $10.

NETWORK: The Truth about General Gehlen and his Spy Ring by Heinz Höhne and Hermann Zolling. Translated from the German by Richard Barry. Introduction by H.R. Trevor-Roper. London, Secker and Warburg. 347 pp. with 16 pages of illustrations. £3.50.

Susan Hattis Rolef

THE COLD WAR and the struggle against Communism have caused the Western democracies to compromise many of their declared moral values. The support of regimes whose only merit is the fact that they are not Communist has been one recurring example, the employment of ex-Nazis who might be useful in the struggle against the Soviet Union has been another. The rise of Reinhard Gehlen to a position of great power and influence in the German Federal Republic with the help of the United States is one of the most striking examples of the second category.

A professional soldier who began his military career in the 100,000 man army of the Weimar Republic, Gehlen's good fortune was to have been appointed head of the General Staff's branch "Foreign Armies East" on April 1, 1942. The function of this particular army unit was to collect intelligence about the Soviet Union. Three years after his appointment, Gehlen was dismissed from his post, largely due to his pessimistic forecasts about the degree of preparedness of the Red Army and the diminishing chances of the Reichwehr's winning the War. These forecasts later proved to be accurate.

In May, 1945, Gehlen and his main colleagues surrendered to the Americans. It did not take them long to convince a group of members of the American intelligence services that they had useful information about the United States' ally and rival. At that time the Americans still had no intelligence sources of their own, and the illusion that "Uncle Joe" had changed his ways still persisted in many quarters. So the trained personnel of Foreign Armies East, with their complete files, were extremely welcome.

For Gehlen, the new situation simply meant that he could continue his war against Communism under new masters, as if nothing had happened. The so called Gehlen Organization was founded on July 12, 1946, and was transferred to the West German Government in 1956, when it was renamed the *Bundesnachrichtendienst* (BND).

Since then the BND has attracted a good deal of attention, at first because of successes, but, as time passed, because of its growing corruption, scandals, failures and the Nazi past of its employees (numerous ex-SS men soon found their way into the organization). Following a series of articles in the weekly *Der Spiegel*, Gehlen, who retired in 1968, took the unprecedented step for an ex-chief of a Secret Service and published his memoirs. They proved a great disappointment to all those who had expected the revelations of the Century to be uncovered by the "grand old man of German espionage." The outstanding feature of *The Service* is Gehlen's self-congratulation on his successful predictions, both during and after the War. (The BND guessed in advance the exact date of the Israeli attack in 1967, even before our own leaders had themselves decided on it!)

As far as Gehlen is concerned, the only thing wrong with Hitler was the fact that he would not listen to the old officer corps, and, as a result, lost the War. He believes that Hitler's mistake on the Eastern front was his desire to destroy the Soviet Union and apply the Nazi racial theories to its population, instead of supporting those forces in the U.S.S.R. who opposed the Communist regime, and were more than willing, at first, to help the Germans. Hitler's attitude, according to Gehlen, was one of the reasons for the dismal failure of the Ukrainian general, Vlasov.

GEHLEN claims to have known in advance about the plan to assassinate Hitler in 1944 but he himself did not participate in the plot. His sense of survival did not permit him to take such a risk. However, although Gehlen criticizes Hitler's policy, we only read of Russian atrocities against Germans as the Red Army advanced westwards. Not a word is said concerning those committed by the Germans themselves — after all, the Russians were and still are the enemies of "the free world" and Gehlen's job was spying on the "Reds" not on the misled Germans...

One of the sensations in Gehlen's book concerning the war years is his claim that Martin Bormann was a spy working for the Russians and was taken back to the Soviet Union in May, 1945. However, Gehlen never published any convincing evidence to support this claim, which leaves the fate of Martin Bormann as much in the fog as before, and the identity of a highly placed Russian spy in Nazi Germany an uncovered mystery.

In the early years after the War, the Gehlen organization was extremely successful in gathering information from the Eastern Zone. There were many willing informers, including the Deputy Prime Minister of the DDR, Herman Kastner, and Elli Barczatis, the private secretary of Grotewohl. But, as the East German secret service became more effective, so many Gehlen agents were captured or had to be smuggled into Western Germany. The great shock to the West German secret service came in November 1961 when one of the BND's top officials, and one of Gehlen's most trusted lieutenants, Heinz Felfe, was uncovered as a KGB agent.

AFTER 1956, the BND gradually spread its nets throughout the world placing agents in the emerging states, and infiltrating Communist parties and other Communist controlled organizations, which Gehlen enumerates in great detail. Great indignation was aroused in the Federal Republic when files were opened on many of the SPD leaders, who were suspected by the Cold War Warriors of the BND of being fifth columnists. All this seems to have been carried out with Adenauer's knowledge, and possibly under his instruction. Until the *Spiegel* Affair in 1962, when Gehlen found himself on the wrong side of the fence, close relations had developed between the Chancellor and the President of the BND.

Adenauer's successor, Erhard, openly showed his distaste for the secret service, and Kiesinger's Grand Coalition was suspected by Gehlen because of the Ostpolitik introduced by the SPD members of the Government. Needless to say, Gehlen did not approve of the "dangerous" and "naive" new policy which disregarded the constant Soviet threat. Willy Brandt is told off by Gehlen in his biography in no uncertain terms for his mistaken ideas. There is no place for detente and coexistence in Gehlen's political philosophy, for he believes them to be the illusions of wishful thinking.

The glaring disproportion between the chapters in Gehlen's memoirs describing his early successes, which no one denies, with a long harangue about the danger to the free world from Communism, and those chapters which should have described the decline of the BND after 1958, has given critics ample material to tear *The Service* apart. It also resulted in the publication of a highly interesting and well-documented book by Höhne and Zolling, the two *Der Spiegel* correspondents, on "The Truth about General Gehlen and his Spy Ring." The book is an attack on the unchecked way that the BND was allowed to develop, and describes how it turned from a highly effective organization into a corrupt, over-staffed and archaic one, wrapping itself in conspicuous mystery.

As Höhne and Zolling admit, "it is in any case hard to find a common denominator between a secret service and democracy." The BND sank especially low and drew much negative public attention to itself. Gehlen's successor, Gerhard Wessel, is still trying to change the organization's image. He is also cautiously trying to reduce the BND's fixation on Russia as an enemy.

THE ISRAELI reader will naturally be particularly interested in what the two books have to offer about the Middle East. Gehlen considers the Israeli secret service one of the most effective in the world. It soon emerges that the BND has played a rather ambivalent role in our region. While it seems to have maintained close ties with the Israeli secret service and trained "our man in Egypt," Wolfgang Lotz, as an agent, Gehlen admits that ex-SS men were sent to Egypt to help build up the Egyptian secret service. This was done, he claims, at the express request of Allen Dulles and the CIA.

Though Gehlen believes that "Ben Gurion's great service to history was that he paved the way for the vital reconciliation between the Germans and the Jews," he also regards it "as something of a tragedy that West Germany was inevitably dragged into an alliance with the state of Israel against the Arab countries." He admits that the Germans have a debt to the Jewish people, but he calls it a political debt and not a moral one. Well, what can one expect from an old Nazi?

One can easily do without Gehlen's book as its important sections are referred to in *Network*. The latter book is of interest both to historians and those interested in secret services in general and the West German one in particular. However, those readers looking for a thrilling espionage story should search elsewhere.

Dr. Rolef is Lecturer in International Relations at the Hebrew University.

Exercises in suspense

Murder most foul

Philip Gillon

Israelis will be particularly interested in Michael Bar-Zohar's THE THIRD TRUTH (New York, Houghton, Mifflin $5.95), since Bar-Zohar, born in Tel Aviv, was once Moshe Dayan's press secretary. Despite the author's background, his hero is an American, a discredited member of the C.I.A., not somebody from the Israel Security Services, and the plot deals with the spies of the superpowers, not of Middle East pygmies. Yet Israel does get into the act somehow, with a brief trip to a very poorly described Ashkelon. The style leaves much to be desired, perhaps because the book is a translation, but the plot within a plot is most ingenious, and the ironic ending is very satisfactory.

There can be no objections to the style of Anthony Price's OCTOBER MEN (London, Gollancz, 256 pp. £1.90), an extremely polished and subtly written exercise in suspense. Events since the book was written have given added importance to the North Sea oilfields, which are the catalyst of the struggles which end in victory for the forces of virtue on both sides of the Iron Curtain. It is rather difficult to believe these days in the brilliant powers of deduction of an absent-minded Oxford don, or in the high standards of honour of an Italian security chief who served Mussolini: if one can put aside these doubts, one can enjoy the fine Italian hand of Dr. Audley's revenge. And not everybody can use the K.G.B. to burn his chestnuts in the fire. A very sophisticated thriller indeed.

Jacket design for Evelyn Berckman's "The Victorian Album."

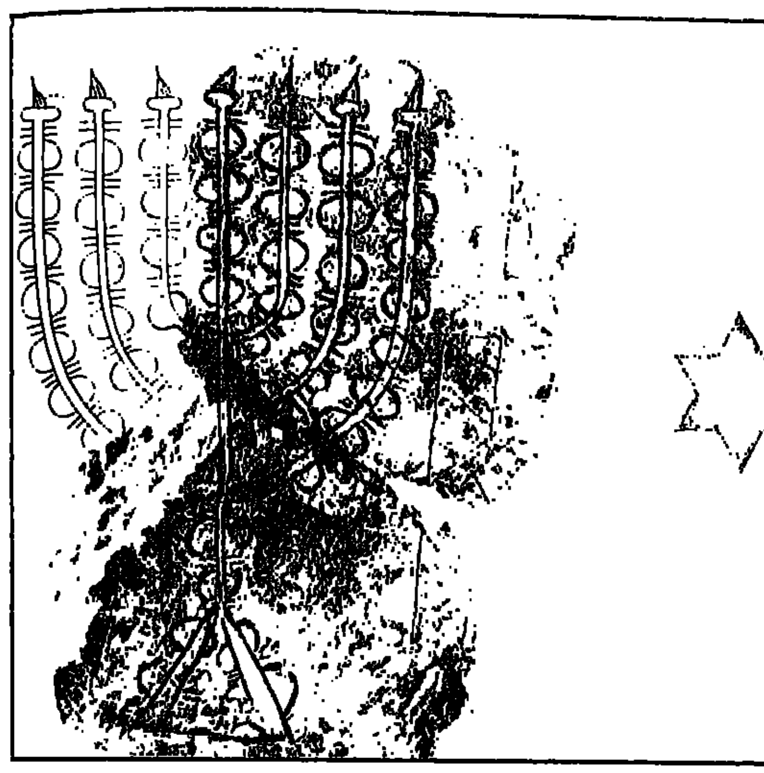
James Mitchell's RUSSIAN ROULETTE (London, Hamish Hamilton, 202 pp. £1.95) has no pretensions at subtlety; this is tough, fast-moving stuff. It begins from an absurd premise — Callan is abandoned without a gun by Hunter, the revolting head of British Intelligence, as a sacrifice to the K.G.B. But, if we swallow this questionable bait, we are hooked—we don't sleep till Callan emerges triumphant, with a trial of corpses behind him.

We move again at a merry and murderous pace through George Sims' HUNTERS POINT (London, Gollancz, 192 pp. £2.00), which starts off in San Francisco and ends in Montene. The theme of a capitalist plot to abuse an idealistic student left wing conspiracy is developed convincingly and impressively, although the finale is rather feeble. A good thriller.

William J. Coughlin, author of THE GRINDING MILL (London, Harrap. 219 pp. £2.50) is a former deputy attorney general who uses his experience to great advantage. Under a misapprehension, two policemen kill a black deaf-mute in a wild, bad, black area, and try to cover up the killing. As an inevitable result, the black section of the population goes berserk, bad men exploit the justifiable anger, good men try to stop the riots, the trial becomes a test of everything but justice, and the book is a very good one.

It is many years since I read a thriller like Evelyn Berckman's THE VICTORIAN ALBUM (London. Hamish Hamilton. 205 pp. £2.10). It is like a minuet danced in an age accustomed to rock 'n roll. A creepy, spooky atmosphere is slowly built up; the protagonist and the other parties involved are all women, except for one nasty brute who serves as a catalyst; the solution is like a refined and unexpected poke on the jaw. For older people uncorrupted by a passion for movement and speed, this may be a very satisfactory novel of its kind.

Judaica by-products



Jacket motif: Israel Pocket Library series, History until 1880.

I. Lapidot

THE INTENSIVE work that produced the Encyclopaedia Judaica also laid the foundations for an extensive series of by products. These are now being planned and issued by the Keter Publishing House, which produced the Encyclopaedia.

The first follow-up is the "Encyclopaedia Judaica Yearbook," whose first volume, edited by Louis Rabinowitz, appeared recently (it was reviewed here last week). This contains reports on developments in Israel and the Jewish world, in various spheres of scholarship, and updates of Encyclopaedia articles as well as a number of special feature articles, some topical, some based on new research. The second Yearbook, about to go to press, incorporates a series of articles related to various aspects of the Yom Kippur War and its consequences. The Yearbook is an organic outgrowth of the Encyclopaedia and the accumulated material, it is hoped, will be used for a second edition of the Encyclopaedia whose publication is planned early in the 1980s.

The next obvious by product is translations of the Encyclopaedia. A translation into Russian is now being prepared. This is to be a six-volume condensation of the 16-volume "Judaica," geared especially to Jews who have come from Russia to Israel. Two volumes will be issued annually, starting this year. Translations into other languages are being negotiated.

Several series are being issued in English. One of these, "The Library of Jewish Knowledge" edited by Geoffrey Wigoder, is being co-published with "The New York Times." Five titles are to appear each year: the first five, which will soon be in the bookstores, are "Kabbalah" by Gershom Scholem; "What Does Judaism Say About...?" by Louis Jacobs; "The Jews of the United States" introduced by Arthur Hertzborg; "Biblical Archaeology," edited by Shalom Paul and William Dever; and "The Bible and Civilization" by Gavriel Sivan.

A second series is "The Popular Judaica Library" edited by Raphael Posner, also using the rich written and pictorial resources gathered by the Encyclopaedia (whose picture archive has 25,000 photos). These attractive soft-cover books are each devoted to an aspect of Judaism. Three titles have already appeared: "Marriage," "Passover," and "The Synagogue." Forthcoming volumes include "The High Holydays," "The Sabbath," "Family" and "Old Age, Death and Mourning."

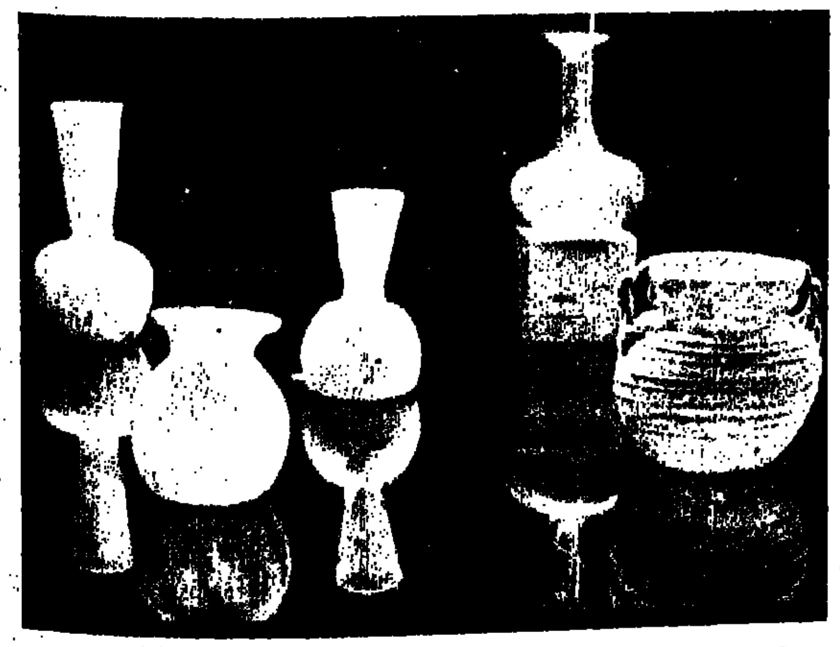
Another soft-cover series is the "Israel Pocket Library" in 16 volumes which reproduce Encyclopaedia entries about Israel (although some deal with other topics such as "Jewish values," "Anti-Semitism," and "The Holocaust"). The subjects of the six volumes which have so far appeared are geography, history (2 volumes), immigration and settlement, Zionism, and Jerusalem. The Encyclopaedia articles in this series are reproduced photographically but are updated.

Some of the publications in preparation are designed to arouse and deepen interest in these subjects at an early age with the hope that the readers will eventually move on to the Encyclopaedia itself. Such works are "My Jewish World" aimed at the 10-14 age group, and "Everyman's Judaica," a one-volume lexicon which will give the student a quick, handy reference book. Other titles due to be published in the coming year, also based on the Encyclopaedia, include a work on liturgy, one on Jewish law, a Haggadah and a history of Hebrew books. A paperback pictorial history of the Jewish People has already appeared in several languages.

One of the most promising outgrowths of the Encyclopaedia is a series of books in Hebrew which will constitute a library of Jewish knowledge. The Editor of this series is Binyamin Eliav, assisted by Ya'acov Tsur and Haim Yahil. Thirty books are already in preparation, the first ones to be issued later this year.

These books, planned in consultation with the Ministry of Education and Culture, are designed for high-school seniors, university students and general readers. They are divided into six series: the Bible, Jewish history, the Diaspora, Judaism, Jewish literature, and Israel and Zionism. Each book is written by a leading authority, with some of the material based on the Encyclopaedia and some of it completely fresh. The volume (or possibly two volumes) on the Holocaust is being prepared in cooperation with Yad Vashem and will be the first comprehensive survey on the subject to be written in Israel.

Glassmaking in history



PHOENIX Publications, Jerusalem, have just issued their third volume of "Readings in Glass History," a bi-annual publication edited by Anita Engle and devoted to research into the origins and spread of the ancient glass industry.

The present number deals with cult and the craftsman, and three of the chapters centre on the Acre area. Chapter 1, "The Elder Pliny and the River," reveals the prehistoric traditions underlying Pliny's famous statement concerning the origins of glassmaking at the mouth of the River Belus-Na'aman.

The chapter on "The Egyptian Interlude" deals with the close but long-forgotten association of the Pharaohs with the Belus area. This is indicated by common legends centring on a prehistoric spring-shrine at Acre, and in the echoes of the Osiris-Tammuz-Adonis rituals contained in the symbols which began to appear on the coins of Ptolemais-Akko in Roman times. Early descriptions of these rituals are examined to ascertain their bearing on the development of glassmaking.

Chapter 7, "The Craftamen's Guild of the Kings of Judah," discusses the jar handles with the *la melekh* seal impressions, and fresh light is cast on what has been called "the oldest puzzle in Biblical archaeology."

"Readings in Glass History No.1," issued in January, 1973, contains articles on the origins and spread of the glass industry. These include: 3,000 Years of Glassmaking on the Phoenician Coast; Galilee as a Center of Glassmaking in the Roman Period; A Study of the Names of Early Glassmaking Families of Europe as a Source of Glass History.

Readings No.2, issued last July, deals with the Islamic and Crusader periods; Articles include: The Medieval Glass Industry as Reflected in the Cairo Geniza, by S.D. Goitein; Commercial Contracts of the Genoese in the Syrian Trade of the 12th Century, by E.H. Byrne; Early Islamic Scholars as Glassmakers, by H.J. Cohen.

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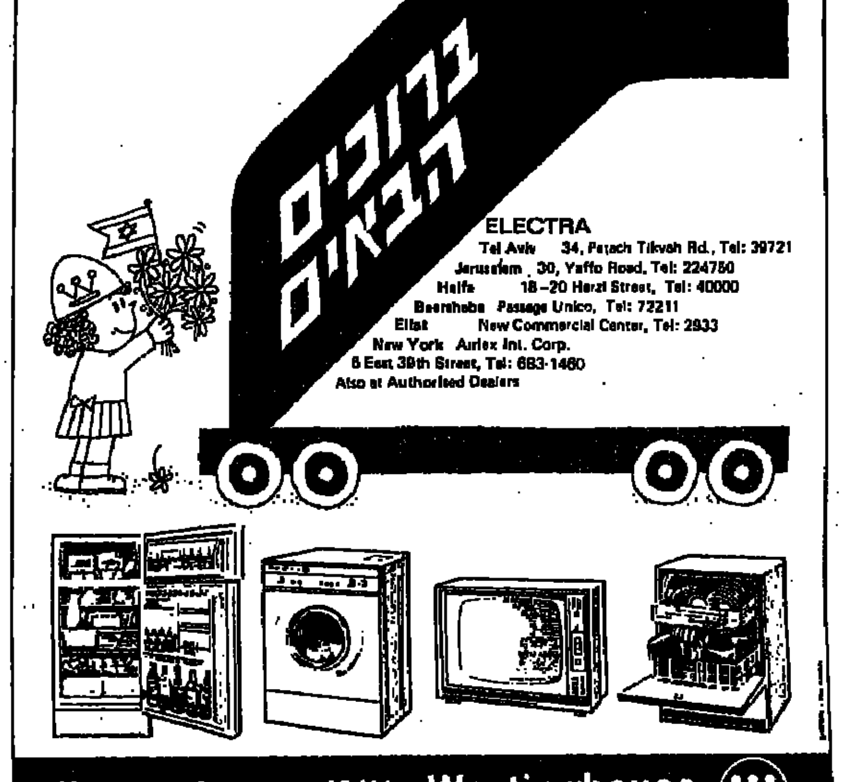

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a success story

Chaim Schreiber, the son of a shoe merchant from Poland came to England in 1938, at the start of World War II. Schreiber started working in the aircraft industry and in 1947 set out on his own as a manufacturer. Starting with radio cabinets, he expanded into furniture in 1962 and today heads an organisation employing 2000 people. Schreiber Industries are the largest Furniture Manufacturers in Europe and their great growth has been the result of consistently sound profits coupled with exceptionally good labour relations.

The success is in large part due to the outlook of Chaim Schreiber an engineer by profession, who has from the outset applied rigid principles of rational highly mechanised production, to ensure a good consumer product at a minimal price with a quick and consistent delivery service.

Schreiber industries launched their kitchen programe in 1972 and like most successful Schreiber products it is a model of sound simplicity. It has custom built in all the important features a housewife needs, practical working tops, stainless steel sinks, strip lighting under the top units, and many other items, normally considered extras. Schreiber Kitchens however experienced the common problem of matching and building in, electrical or gas appliances. This is a major consumer problem both in terms of time, cost and obtaining a perfect finish. They solved the problem together with GEC, the largest electronic company in the United Kingdom. GEC with an annual turnover of over 1.000 million sterling were quick to see the advantages of a custom built correctly designed kitchen unit which would house the built in oven, the gas or electric cooking hob and the extractor hood.

The result is the tremendously successful range of Schreiber/GEC kitchen units which contain the built in wall oven that every housewife dreams of, and the built in stainless steel cooking plates that resemble something out of the space age. Sir Arnold Weinstock chairman of GEC whose own meteoric rise in British industry is a legend, has together with Mr. Chaim Schreiber provided *every housewife* with the possibility now to own the finest kitchen equipment industrially made at a price we can all afford, with a "look".

When Danish Interiors (Israel) opened their first store in Tel-Aviv they established a trading policy which was a clean from the normal Israeli furniture store was an international exhibition within itself, and like exhibitions attracted thousands of visitors. Every item on display was priced, and the public came to realise that prices were fixed at a level by scientific costing principles and the company slowly but surely won the trust and confidence of the buying public. This same policy of pricing all items was also seen in Danish's adverts. The competition and stimulation provided by Danish Interiors has in turn created new and much improved standards in the local furniture industry. The Minister of Commerce quotes the furniture industry as a good example of the positive effects on local industry of liberalising imports. Danish from the outset have attempted to provide a good service to the consumer, be it home delivery, an interior design service or an after sales service. Danish have over the past 10 years opened large showrooms in all the main centres in Israel — Jerusalem, Haifa, Beer Sheba, with their largest showroom 2500 square meters in Ramat Gan. The Ramat Gan showroom is in the final stages of new extensions due to open in April, which will include a well equipped childrens play creche with a qualified attendant where the children may be left while the parents shop, a modest house cinema where a 30 minute film series consisting of 3 documentaries will be shown non stop, and a snack bar. This showroom will serve as an exhibition centre, with exhibitions featuring various aspects of home living.

Schreiber/GEC did a market survey in Israel before deciding to market their product here. They looked for a retail organisation that would stock in depth, provide a design service and a competent after sales service. Danish Interiors provided the outlet that they were looking for. Schreiber/GEC kitchens are now featured in Danish Interiors showrooms in all the main centres and a backing up stock of 40 kitchens with an additional 40 on the water are intended to enable Danish to maintain their promise of immediate delivery.

After viewing the kitchens and comparing prices, it is our opinion that unless Danish Interiors increase their supplies substantially they will be unable to maintain their promise of immediate delivery for very long.

Danish Interiors introduces the instant kitchen

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You can take home a beautiful new Schreiber Kitchen today, and install it yourself in a few hours.

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Schreiber kitchen furniture takes a tip from the Scandinavians, who pioneered the art of designing top-quality furniture that incorporates an ingenious knock-down construction

The sections fit into flat, space-saving cartons for inexpensive shipment and take-home portability — then fasten together (with unique built-in fasteners) to form rigid, sturdy cabinets of exceptional quality.

At no extra cost, you get extra-quality features such as :

* stainless steel sink
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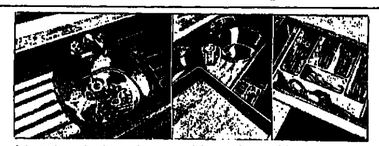
You get a free built-in light underneath every wall unit. And a free lift-out tray for silverware or cutlery in every base unit And a free automatic-opening garbage pail attached to the inside of the sink cabinet door.



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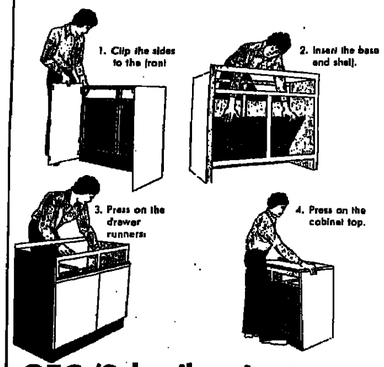
The knocked-down cabinets fit in the trunk of your car. Patented interlocking clips hold the cabinet sections securely; just slide them together. Each cabinet takes only 4 or 5 minutes to assemble.

If you want to save money by installing them yourself, here's how easy it is to take home and assemble your Schreiber cabinets.



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THE PAINS OF BEREAVEMENT

The Army is expected to release shortly the names of all the men who died in their country's service during the Yom Kippur War. The long delay in doing so, reports HELGA DUDMAN, is one of the many complaints of bereaved families.

THE BEST army spokesmen we have had during the past difficult months were never officially appointed. There were many of them — how many in all, nobody knows. They were the enlisted men and high-ranking officers who took upon themselves perhaps the most painful of all tasks: going to visit the families of the fallen and missing.

As has been so often said, the last war produced many situations for which we were unprepared — one being the traumatic time-gap between the time a soldier was known to be missing and the time his fate was officially determined.

Yet many individuals and some units adjusted themselves to the crisis and functioned magnificently.

The Military Chaplaincy Corps is one. From families of the fallen and missing to whom I have talked, I have heard bitter criticism directed at many levels of authority, but only praise for the work done by the men of this corps. The recovery of bodies, often at personal risk to those assigned to this task, and the grim business of identification, when possible, by these units, has earned nothing but respect.

"All our soldiers did more than was expected of them," was how one father of a fallen soldier put it. "The breakdown came with the paper-work." Written notification by the rabbinate — "barely legible carbon-copies of ugly communications, often with errors, totally lacking in dignity" — left many families with a feeling of pain and bewilderment.

Again, on the fighting front, the Paratroopers, with their long tradition of group responsibility and *esprit de corps*, seem to have been among those who took upon themselves the duty of visiting the wives and parents of fallen or missing comrades, of describing the fatal battles, of returning the soldiers' belongings to their families.

Intensive efforts were made at Army Headquarters to reconstruct battles, using every scrap of available information from witnesses and employing computers to process the data, in order to try to determine the fate of the missing. It was found, however, that such "models" did not always help in tracing reality. In this connection, however, serious attempts were made, and the criticism lies not in their failures but, again, in the manner in which information about human beings was transmitted to other human beings.

WHERE ORGANIZATION, chain of command, and co-operation between fighting units and rear headquarters seem to have been disrupted most palpably was in the Armoured Corps — and, because of the nature of the fighting, this was far more true of the southern than of the northern front. (Another element here seems to be the fact that there was unity within the top command which fought the Syrians).

Put simply, and with no indication of the emotional tension entailed, the major complaint of the families was that they themselves had to find out everything about how and when their sons were killed, usually with little or no co-operation from the Army. This became increasingly true as time passed, for while the lack of information which prevailed during the first months was generally accepted and understood by families who had had no word from their soldiers, the muddle and lack of tact embittered these same families as the weeks dragged by.

PROTEKZIA, it is generally believed in this country, will solve many problems. It did not help very much this time — although, among the many rumours which spread as a result of the defence establishment's mismanagement was one that families with friends in high places were better treated than those with no connections. This may sometimes have been the case, but it was not the rule. Perhaps we may take cold comfort from the fact that things were mishandled in a democratic manner.

I know one father whose only child's death on the southern front was unreported for well over a month; his friends include two generals with household names, as well as several other senior officers. This man did manage to travel to the front twice, and to see the place where his son's tank was blown up; but this was only after he himself had managed to track down, with many a false lead, soldiers who had fought alongside the boy during the first confused days of battle. This family also managed to learn, "unofficially," of their son's death, over two weeks before the "official" notification arrived.

"And when that did arrive," the mother told me, "they had demoted our son — they gave the wrong rank. That may seem to you like a very unimportant, very silly little thing. But it hurt us to think that the army bureaucracy couldn't even get our son's rank right.

"In all our official contacts", she added, "he was just a number. The only thing that helped us was when his friends came to see us. Actually, the only people we wanted to talk to were those who had been with him. And they came of their own accord."

ANOTHER FATHER — again, one whose only child was killed, and again, a parent with contacts among officers told me part of his story:

"During the more than two months of uncertainty, I wanted to try to send a letter to my son, thinking that perhaps he might be a prisoner of war. I knew there were such procedures through the Red Cross, and I went to the Town Major to enquire. The officer in charge told me he knew nothing at all about it.

"As I was standing by the stairs, a girl officer happened to come down, and I asked her about the problem. She said to me, 'Of course, I know all about it; I'll handle it.' And she did. She sat in a room right next to the first officer's."

After the parents finally received the notification that their son was dead (once again, the Ministry of Defence gave the wrong rank) the father began the painful ordeal of trying to reclaim the boy's possessions.

"We phoned the officer in charge of these matters at the Armoured Corps. He said, 'Yes, his belongings will be returned within 48 hours.' After a week, we spoke to another officer in the same department, who said, 'Look, no belongings can be returned because other units moved into the area and looted everything they found.'

"But a month later we heard from the mother of another boy, who had fought with our son and had also been killed. She gave us another telephone number, and there we spoke to a very, very nice lieutenant-colonel who said, 'I'll check it immediately.' Two minutes later he called back and said, 'Yes, your son's things are here; you'll have them in two hours.' And we did; they arrived by special messenger. But you see," the father added, with what I thought remarkable objectivity, "this is the way rumours get started — looting."

When I asked why, in his opinion, the unit which did seem to be doing its job properly had not gotten in touch with the family about the belongings, the father merely shrugged. He also told me, "From evidence I myself have collected from five surviving soldiers, I believe that my son fell on October 10. The official notification says it was the 9th."

ITEM: On the day before a group of returning prisoners was expected back from Egypt, the father of a POW went as usual to the appropriate office and was told, "Yes, your son is on the list; you will be informed." When no word came, the father returned to the office. This time he was told, "There was a mistake. We have two lists — one of those being returned, and another of those not expected back. The girl read your son's name from the wrong list."

THE MASS MEMORIAL services held in various parts of the country were a gruelling experience. Families found it "a terrible lack of respect that, except in a few cases, no officers or men from the units with which the fallen had served were present at the ceremonies." There is also the feeling that "our sons have fallen as unknown soldiers," and the public does not understand the authorities' persistent refusal to permit the publication of the names of the dead.

Those not directly affected cannot immediately appreciate how wives and parents feel about this. One bereaved father made it clear.

"Look, people telephone me on business; in one case, just last week, a man who remembered my son as a child said, 'Well, I suppose your little boy was old enough to fight in the war.' When I told him he was old enough to be killed, too, it was a terrible shock for him — he dropped the receiver. And it was terrible for me as well."

The semi-official explanation for the delay — that it would be a blow to public morale to see such quantities of black-rimmed announcements; that it would "not be fitting" to permit publication until all those still missing are accounted for; that it is intended to give posthumous promotions to all the fallen, and this takes time — all seem calculated only to postpone an inevitability which nevertheless must be faced.

ORDERS WERE recently issued by the Defence Ministry that all bereaved families must be visited. Perhaps by now those in charge, at all levels, will have learned some lessons, because many past visits have been less than successful.

"When these three men finally came around," one mother told me, "it was two weeks after we knew our son was dead, and it was hardly what I wanted or needed. They were an officer and two civilian volunteers, and a psychologist. I'm sure they had the best will in the world, but they just didn't know what to do or say. They only stayed a few minutes, and at the end, I told them I'd be glad to volunteer to visit other families."

One girl soldier I know was assigned to this duty. She has been in the army over a year and is an exceptionally mature and sensible young woman. But the girl assigned to go with her had been in the army just under two months. "She got quite hysterical after the visit," my friend told me, "and I had to spend the rest of the evening taking care of her."

Those most needed and best equipped for these missions are, of course, the men of the fighting units, of whom so much has already been asked. And, manpower considerations being what they are, they are precisely the men still on duty at distant points, who get the shortest leaves. They are also the men — especially those of the Armoured Corps — who under fire managed to re-group, join other tanks when theirs had been hit, and join other units when their was no longer operational. The loss of so many officers in battle, and the change under fire of the composition of crews was, of course, what led to the difficulties and delays of reporting losses. Yet in the face of the same difficulties, the men won their battles; and in many cases they seem to have assumed a double burden.

ONE YOUNG officer of 22 recently visited a bereaved family three months after their son was killed. He had known the boy only a short while before the war began. "I know I should have come to see you sooner," he apologized, "but so many of my friends were killed — and I went first to the families of those I knew best." An army spokesman of this calibre does serves a defence establishment with as clear a policy.

Economy for everyman

EVEN BEFORE THIS week's jump in the price of basic commodities, I suppose most of us have been thinking on the economy line. Essentials going up will surely raise prices all along the way and we will all have to find some way of living with it.

There are lots of crash economies, as there are crash diets, and the problem is that you can't keep them up for long. Like the best diets, the best economies are those which can become habit without undue sacrifice of comfort or time. That is one of the secrets of Weight Watchers. Perhaps we need an "Economizers Anonymous," since mutual encouragement is the other secret. You might get together with a group of friends and hold a sort of "rap session" on ideas for household economies.

I have been going around asking people how they economize. Some are professionals in the field, such as Tamar Cohen of the Home Economics Department at the Ministry of Agriculture and Hava Eylon at the Israel Consumers' Association. Others are simply neighbours and friends, including an entire English-speaking Wizo circle. The result is a conglomeration of ideas.

As a preface, let me suggest that if you want to know where the money goes, you should keep a careful record of expenditure for at least a month. In my experience, the very act of writing everthing down will act as a brake on your spending.

HOW TO SHOP: Shop with a written list. This is basic advice from home economists. It is the sort of thing most of us know, but don't do. Of the 15 Wizo young mothers I questioned, only one says she regularly shops with a list. She also observes another standard rule: Keep a piece of paper handy to jot down items which need replenishing.

This same woman, not surprisingly, was also the only one in the group who had kept a regular emergency stock of food long before the Yom Kippur War. This kind of orderliness comes naturally to some people. For most of us, I suspect, it is a hard habit to acquire. Planning the week's menus in advance is another sound principle in the same category.

A certain flexibility should be permitted in shopping even with a list, Tamar Cohen adds, in order to take advantage of "specials." The supermarkets often have worthwhile offers on meat — the Consumer Cooperative (*Tsarkhaniyot*) chain has been selling imported frozen lamb at IL14.50 a kilo.

HOW OFTEN TO SHOP: Most authorities, among them Hava Eylon at the Consumers' Association, say you spend less if you shop less frequently — if you do a big supermarket shopping only once a week or even once a fortnight. Every time you enter a food store, especially a supermarket, there is a danger of impulse buying.

On the other hand, don't shop too far ahead than you can visualize menus and family activities. Otherwise you may be stuck with spoiled food.

My conversation at Wizo showed that most women do a major shopping once or twice a week. In Israel, we tend to do a small shopping virtually every day — for bread, milk, other dairy products and whatever we've forgotten on our big shopping day.

"Don't shop when you're hungry," one of my friends suggested. She said research done in England proved that shoppers buy more when they shop before mealtimes.

WHERE TO SHOP: The most economical place to buy fruit, vegetables, meat and poultry is "out" around a street market. It is not only a question of price — the variety and quality is also superior. Keep in mind, Tamar Cohen says, that smaller-sized fruits are cheaper but not inferior in taste. For children especially, I find it an economy to buy small apples, pears and bananas; a child likes to hold a whole fruit in his hand — and rarely finishes a big one.

Beware of impulse buying in the open markets. Everything looks so good, it is easy to buy more than you can use — and more than you can carry home comfortably. There is always a temptation to buy clothes in the *shuk* when you have really gone there just for food. There certainly are clothing bargains in the markets, but it isn't very economical to buy a sweater every time you go for apples.

The poultry sold in and around the open markets is generally cheaper than anywhere else, but requires more feather-picking at home. The choice between "clean" and "dirty" chickens is a personal one, and it is a toss-up between time and money. The most expensive chickens I know are at Supersol, where they were up to IL9.90 (with livers) last week; but they are very clean, fresh birds. The same week, the Consumer Cooperative chain was selling fresh chickens for IL8 a kilo — with heads, feet and innards, and quite feathery. It also had frozen, cleaned and kashered chickens for IL8.30 a kilo. In the Carmel and other open market areas in Tel Aviv, fresh chicken generally runs about IL1 a kilo less than at the Consumer Cooperative chain. Prices at poultry shops in residential neighbourhoods vary widely.

SUPERMARKET OR MAKOLET? Is a supermarket or a private grocer more economical for other foodstuffs and household supplies? The experts generally agree that, across the board, things cost less in a supermarket than at a small grocery shop. A little research of my own showed that many items cost a few *agorot* more at my corner grocery (on Rehov Dizengoff in Tel Aviv) than at nearby supermarkets — though this is not true on every item. Price-controlled foodstuffs should be the same everywhere — though private grocers have been known to overcharge even on these. As for a comparison of the two major supermarket chains, my estimation is that their prices just about balance — some items cost more at one, some more at the other.

It is hard to check prices in a small grocer's. Few things are marked and it is often embarrassing to ask. About the only thing to do is watch the grocer write down the prices on the bill, so you will know for next time.

If I were really on a stringent budget, I think I would shun the supermarkets and shop only in a *makolet*. The supermarket is designed to attract you to buy more than you intended to. As one friend put it, "If I go to the supermarket, I'll see three kinds of cheese that look good, so we'll have three different kinds on the table for supper. If I go to the *makolet*, I'll ask for 'yellow cheese,' and that's that."

"Supermarket shopping requires more self-discipline," is the way Hava Eylon puts it. She agrees with my experience that it is wise to leave children at home when you go to the supermarket, unless you are able to be very strict with them.

If you shop at a *makolet*, Mrs. Eylon suggests you pay cash. Her reasoning is that the grocer, with the best of intentions, can make mistakes in his account book. If you do buy on credit, you should keep accounts of your own. It is also advisable to check the arithmetic on the daily bill. Even at the supermarket, it is smart to watch the cashier as she rings up each item. She, too, is only human.

Marketing with Martha

I can suggest another reason for paying cash. It seems to me it is conducive to spending less. It is always easier to take an expensive item if you can pay for it later.

LATELY, I know many people who are buying more from their corner grocer's in return for the favour of receiving scarce commodities such as eggs, sugar and oil. Whatever the supermarket chains claim about their ability to supply scarce goods to their regular customers, I am not at all impressed by the handling of this problem in the larger supermarkets. It is the working woman or the young mother — who does not have the time to stand in queues or come back at certain hours — who is most disadvantaged in this respect.

Buying in bulk is cheaper than buying things packaged, Tamar Cohen stresses. Cheese is cheaper by weight than sliced in packages. It might be well to invest in a cheese-slicing knife if you like thin slices. Biscuits (cookies) are available in bulk in the traditional grocery stores, though not in the supermarkets. Dried legumes are sold in bulk in the open market areas — and they are no dirtier than what you get in polyethylene bags.

A good proportion of our so-called "food budget" does not go on foodstuffs at all, but rather on the myriad household supplies which also come from the grocery store. These include soap, detergents, toilet tissue, paper towels, waxed paper and aluminium foil, plastic bags for sandwiches and garbage, and so forth. All these have been rising in price lately, and the more we can economize on their use, the better off we'll be.

I'm sure a lot of us are going back to the prudent practice of saving and re-using the plastic and paper bags we get from stores (which are also being more sparing with them these days). I have found that paper towels are a needless luxury in my kitchen — I keep some hidden away for draining fried foods, but try not to use them for mopping up spilled milk.

MOST OF THE above-mentioned items can be purchased more cheaply at special "discount" or "wholesale" shops than at ordinary grocery stores. This is especially true of washing machine detergent, which is sold in large bulk bags. I can get detergent from my washer servicing company for IL17 for four kilos. The supermarket chains also have economy sacks of laundry powder — it is IL10.95 for 2.5 kilos at Supersol.

The pharmacy is another place where we tend to have large monthly outlays for items other than medicines. Many of their cosmetic and paper products are also sold cheaper at the household supply discount stores. Then there is the possibility of simply giving up certain non-essential items. When the price of a certain baby lotion rose from IL3.30 to IL4.40 and then to IL5 a bottle, I decided that baby's bottom could be washed with plain water on cotton wool.

TAMAR COHEN suggest that babies do not need the specially-enriched baby cereals packaged in boxes or tins, but can do just as well on ordinary fine-ground semolina in polyethylene bags. She says they get enough calcium from the milk itself. I would suggest consulting a pediatrician, however, before changing cereals. They are not terribly expensive to begin with. On the other hand, the strained baby foods sold in jars are expensive, because they are imported. Obviously, the same things can be made at home much cheaper.

IT OCCURS TO ME / Hadassah Bat Haim

Hannah quite likes it

ONLY RARELY do we, in Naharlya, have the opportunity to renew our acquaintance with the work of our fellow countryman, so we resolve early to go and see Peter James' version of "As You Like It." My daughter, who is very suspicious of any activity that might be connected, however remotely, with education, is not enthusiastic about coming with us. Not, I think, that she senses our reluctance to take her — this, if anything, would stimulate her interest; rather, she is afraid of being done good to without her consent.

Always ready with heartrending reasons for not going to bed at the proper time, she is suddenly worried about getting up for school the next day. Taking a calculated risk, I return her own argument that no matter what time she goes to bed, she is still tired in the mornings — except, of course, during the holidays. This disconcerts her somewhat as she recognizes her own assertions, allen in my mouth; but after a moment's thought she agrees, no doubt storing the incident into the recesses of memory that should be filled with history and compound fractions, to be used to her future advantage.

It will probably, she admits, be better than staying at home alone or even with her friend Hannah Leuve always identified by her full name to distinguish her from our own Hannah, because Hannah Leuve's mother is unreasonable in her insistence that homework comes before television.

WHAT WOULD REALLY make the evening a treat, she suggests, would be to buy and eat pizzas out instead of preparing a hurried meal before we go. It will save me the trouble, she adds sanctimoniously. Also it will ensure that the evening will not have been a dead loss in spite of the culture. On the way, she wants to know if she will like it and what it is about. The first I cannot answer: I like it, but this is hardly a recommendation. It's probably contra-indicative in fact. As for the story, I give her a brief resume of the Rosalind-Ganymede mix-up, the good Duke, the wicked Duke, the rustic philosophers and other highlights that come to mind. Even to me it sounds confused, and when she asks doubtfully if it is something like "Mission Impossible," it is clear that my explanation has been less than adequate.

To my relief, she does not fall asleep — so discouraging for the actors — as she has during other attempts of mine to wean her from "Mary Poppins" and "My Friend Flicka," and even concedes with some surprise that she is enjoying it. The presence of some of her teachers encourages her with the thought that they cannot expect her to be sparkling with erudition while their lessons are in progress on the morrow.

She remarks virtuously that they will have to concede that she is improving her mind with the intake of Literature, so if it remains closed to their subjects they must (she hopes) admit that there is good reason for it's non-receptive state. For other occasions when similar conditions obtain — without Shakespeare's intervention — she will have to find other excuses.

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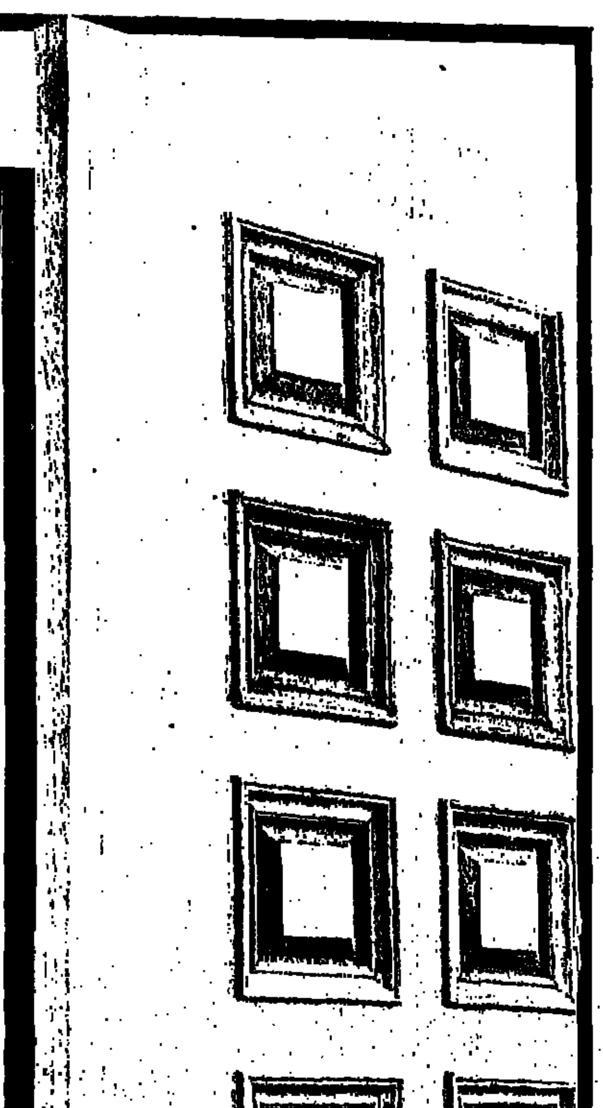


CULINARY NOTES

Haim Shapiro

Brava pasta italiana

THE GOURMETS of the world owe a debt of gratitude to that great hippy of the 13th century, Marco Polo. It was he, according to gastronomic tradition, who discovered the noodle in China and introduced it to Italy. Since that time, noodles have become a part of the diet of most of the Western world, but Italian *pasta* remains supreme, both in quality and in variety.

The visitor to Italy is often amazed and bewildered at the number of forms pasta may take, not to speak of its sauces. If he takes a little interest, however, he soon learns there are two main types: the dried moulded product made of hard grain wheat, of which the most common is spaghetti; and the often home-made noodles which contain eggs. While the blight of technological society has by no means left Italy untouched, it is still not uncommon to meet even young housewives who make their own pasta fresh daily.

Another fact that the visitor soon learns is that (in the middle class at least) pasta is always a first course, never a main course, and certainly never a "side dish." He learns, too, that a true *salsa bolognese* (Best eaten in Bologna, naturally) is a far cry from the abominations served in numerous restaurants outside Italy.

However, far more common than the complicated *bolognese* are numerous sauces which are relatively simple and quite tasty. In fact, the true lover of pasta is often quite happy to eat it just with butter or olive oil and grated cheese.

It is a sad fact that the mushy, gluey product sold in this country under the name "spaghetti" is totally unfit to be served in this manner (or for that matter in any manner). A relatively new product called spaghetti "a la Italiano" (sic) is commendable only in comparison with other local brands. Anyone who wishes to make good pasta should use the local egg noodles if imported spaghetti is too much of a strain on the budget. Incidently, the freshly-made pasta sold by Ten Li Od in Rehov Dizengoff in Tel Aviv is to be highly recommended.

TO COOK any pasta, heat to boiling a really large pot of salted water. Add the pasta gently, stirring (preferably with a wooden fork) to make sure it doesn't stick. Keep the pasta boiling, stirring occasionally, until it is done. This may take from five minutes for freshly-made pasta to 23 or 15 minutes for very thick macaroni. The printed directions on the package are often wrong and in any case a matter of personal taste. The only real way to tell when the pasta is done is by raising a strand occasionally and tasting it. When done, it should be quickly drained in a colander and served immediately with the sauce. Good quality pasta does not have to be rinsed after cooking.

An excellent sauce may be made by browning garlic in olive oil, adding chopped parsley and subsequently peeled or unpeeled chopped tomatoes and, if you can get them, a few leaves of fresh basil. The basil has a sweet delicate flavour unmatched by oregano, which is often used to replace it. This sauce may be prepared during the time it takes to boil the water for the pasta. It should not be overcooked; each ingredient should be distinguishable in both texture and flavour.

Top the pasta with freshly-grated *parmegiano*. The local product is not too bad; but avoid at all costs, the little cartons of soap powder misleadingly labelled as grated parmesan cheese.

TORA AND FLORA

L. I. Rabinowitz

Manna from earth

Portion of the week: Ex. 13, 17-17,16

WE ARE SUPPOSED to be living in a rational age. Whether that is so or not, and it is at least arguable, rationalism plays a prominent part in the attempts of biblical scholars to find a natural explanation of events which the Bible clearly regards as miraculous.

The case of manna is a typical example. Time and again the Bible emphasizes the miraculous nature of this "bread from heaven" (Ex. 16.4) which sustained the Children of Israel during their 40 years' sojourn in the wilderness; but it has not deterred sober scholars from bringing down its provenance from heaven to earth, and a brave attempt was made by the late Dr. S. Bodenheimer, of the Hebrew University to make it accord with natural phenomena ("The Biblical Archaeologist" February, 1947, reproduced in "The Biblical Archaeologist Reader," Vol. 1 pp. 76-81).

Stating that "some... regard it (manna) as a natural phenomenon (which) permits analysis and discussion, since biblical history is often confirmed by archaeology, why not confirm the reports of manna by existing natural phenomena?" which he thereupon proceeds to do.

Blissfully ignoring that, according to the biblical narrative, the manna fell uninterruptedly for 40 years, regardless of season, he blandly concentrates on the fact that the manna was *first* discovered on the 15th day of the second month after the Exodus i.e. in late May or early June, which agrees with the period of the year when his choice for the identification of the manna is found.

WHAT IS that manna? According to Dr. Bodenheimer it is a granular material, ranging in size from a pinhead to a pea, which appears on tamarisk bushes during the month of June, for a period of three to six weeks. In fact, its appearance tallies remarkably with the description given in the Bible of the manna "like light brown cumin seeds, and sticky as bdellium resin."

The statement that the manna which was greedily collected in excess of needs became wormy and decayed is easily explained. The "worms," said Dr. Bodenheimer are ants which eagerly consume it; that it decayed is "a later interpolation and misrepresentation," as is the statement that it melted in the sun, since it does not melt.

But, alas, even if one were to accept this attempt to force the biblical narrative into the mould of natural phenomena, I would still be unable to include it in Tora and Flora since, whereas it was long thought to be a secretion of the tamarisk, research has now shown that it is in fact a secretion of plant lice and scale insects, which they deposit on the tamarisk. No, I prefer the "manna from heaven" to that of earth.

GALLERY GUIDE

JERUSALEM

By Meir Ronnen

SCANDINAVIAN DESIGN — First show after long interval in new Palevsky Design Pavilion (Israel Museum). Opens Feb. 10.
ROMAN HAUBENSTOCK-RAMATI — "Constellations," a new music notation system designed as abstract the Tikotin Collection (Israel Museum).
JAPANESE DRAWINGS — some of which are really remarkably beautiful paintings, mainly by Ukiyo-e masters Hokusai and Hiroshige, from the Tikotin Collection (Israel Museum).
HEBREW SEALS — Rare First Temple and other seals donated by Geneva collector (Schenker Hebrew Seal Section, Israel Museum).
LAND OF DOLLS — Dolls of the last 100 years from Europe, America and Japan in delightful settings — and dolls for young visitors to play with. (Weinstein Gallery, Israel Museum).
ARTIST'S CHOICE — An interesting idea: local artists give us a glimpse at their collections. Hats off to Yvette Sczupak-Thomas for letting us see her marvellous Giacometti pencil portrait and a delightful etching of two lovers by Picasso, as well as an Arikha and a Zaritsky. Arie Kilemnik also has a fine Picasso print and Bezalel Schatz a good work by author Henry Miller. But an air of provincialism hovers over this poorly hung show: some artists exhibit each other, while some even show their own works. This can be interesting when Naftali Bezem lets us see one of his early realistic but superbly drawn figure studies (he also shows us an early, sentimental Ardon). But it's just plain silly for Dan Kolka to show nothing but his own little sculptures, however fine they may be. Fifteen artists have lent over 60 works (Artists House) Till Feb. 6.

GILAT COLLECTION — a mammoth display of works by 17 artists, all of progressive bent and some of them young disciples of Raffi Lavie, but the results are very slight, like Raffi's own work on this occasion, or made of unsympathetic materials, like Ehud Pecker's plywood floor form, though he has also made a beautiful little wall construction that opens like a clock. Most interesting of all are some serial colour photos a la Jan Dibbets by (separately) Efrat Natan and Tamar Geter, who both use kneaded and cut dough to form kerchiefs and rather erotic shirts: particularly effective is Natan's series of her standing on an ever higher series of building blocks. Tamar Geter also shows a dress sculpture-cum-hanging that somehow achieves a presence. Henry Schlesnyak shows beautifully made, near monotone canvases, but the actual divisions and designs are unexciting. Reuven Berman presents two colder-than-usual hard-edge designs, acrylics that are the acme of precision. Homberg's perspex and metal adjustable tube sculptures are also coldly elegant, but sometimes not quite "finished" in construction. There are two complicated small metal sculptures by Tumarkin that are minimalist in approach and yet incredibly overdone: they are composed of several superimposed parts, each of which is a clever and satisfying unit in itself, but stuck together without any real geometric or other connection. Tumarkin seems to distrust his own making of a simple, broad statement. There are also some gloomy canvases by Kupferman and two disappointing drawings by Aviva Uri. (Sara Gilat Gallery, Pinsker 4). Sun-Thurs. 4-8 p.m. only; or by appointment Tel. 36073.

Paul Bedra: etching (Nora Gallery, Jerusalem).

DAVID MESSER — Israeli artist who works in Paris in Expressionist vein. Messer often projects real vitality and force, and his gouaches and symbolist watercolours are entertaining. (Engel Gallery).

PAUL BEDRA — Coloured etchings by artist from Duesseldorf. Some of the solutions are hieratic and symbolist, evoking signs of the Zodiac, while others are somewhat biomorphic, and look a little like cells seen through a microscope; the latter are among the better works on show. (Nora Gallery, 9 Ben Maimon). Till Feb. 6.

MICHEL HADDAD — Recent works (Artists House) Till Feb. 13.

TIRZA POLLAK — Ceramics that are often true sculptures. Also rich collection of Israeli "Naives," including Shalom of Safad lithographs. (Debel Gallery, Ein Karem). 12-1, 4-6 p.m. Closed Fridays. Tel. 417785.

ESKIMO PRINTS — And gallery collection of sculpture, paintings and art posters (Beit Ma'yan Gallery, near the spring, Ein Karem). Sun.-Thurs. 2-5 p.m. and by appointment. Tel. 415550

ERNA NAHMIAS — "Lights and shadows in New York, a show of photographs (ICCY, 12 Emek Refaim) Sun. to Thurs.: 10-1 p.m., Fri. 10-1 p.m. Sat. 10.30-1.30 p.m.

ISIDOR ASCHHEIM — Drawings and prints by late Jerusalem artist (the Little Gallery, 27 Salmon).

TEL AVIV

By Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Museum Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-2.00 p.m.; Saturday 6.00 p.m.-10.00 p.m. Tel. 257361.

ERIC BRUNN — POSTERS (Tel Aviv Museum).

MAX LIEBERMANN — 120 prints and drawings from the Museum collection. A solid show covering most of Liebermann's productive years as one of Germany's leading Impressionists. (Tel Aviv Museum).

ISRAEL GRAPHICS TODAY — Large survey exhibit comprising 71 artists within the framework of the 25th Anniversary year. (Helena Rubinstein Pavilion) Tel. 287196, Museum Hours as noted above.

ZOMA BAITLER—is a solid draughtsman and excellent colourist who appears to be caught up in a stylistic bind. Relying on fancy footwork with his palette knife, expediency all to often overrules good painting, which is consistently evident in creative use of colour and a strong compositional habit of flattening space. As a favourite subject, Baitler paints an intimate interior (including table, chair, louvred door and assorted accessories) adjusting light, palette and eye level with enough difference to retain viewing interest. These quasi-cubistic, architectonic-looking canvases are far more painterly and interesting than his scenes of local genre or large illustrative landscapes. The artist, now residing in Israel, was born in Lithuania but had lived in Uruguay since the 1920s. (Beth Sholom-Aleichem, I. D. Berkowitz St.)

GRAPHICS — A potpourri assembly of lithographs, etchings and serigraphs that are generally run of the mill. Pastel toned prints by Leonor Fini of saccharine subject matter are contrasted by bold Braque-like serigraphs by Hayden in which frontality is paramount. Bernard Buffet, keeping within his angularized linear style, shows somewhat erotic pictures of spidery maidens intimately posed in a brothel interior; Theo Tobiasse uses well selected muted colour to illustrate Jewish oriented themes composed as zany unformalized pictograms. The show is "salted" with a limited number of inconsequential prints by artists of international calibre such as Johnny Friedlander, Dali, Van Dongen, Agam and Moreh. (Young Gallery, 19 Frishman St.)

YIGAL TUMARKIN — presents "War Drawings" and photographs produced during the recent conflict. (Helena Rubinstein Pavilion, T.A.) Opens Feb. 5 at 10 a.m.

AMIRAM TAMARI — Recent paintings. (Hamishkan L'Omanut, 41 Choma U'Migdal St., Holon) Opens daily 5-8 p.m., Sat. 10 a.m. to 1 p.m.
TEPLER — Recent Paintings (Tzavta Gallery, 30 Ibn Gvirol St.) Till Feb. 14.

ADELE COHEN — Graphite drawings contain elements of man's fundamental physiology, skilfully interpreted as mysterious vivisections. Miss Cohen has exhibited extensively in the U.S. (she lives in New York) and this is her first showing in Israel. (New Gallery, 32 Reiness St.) Till Feb. 8.

JACOB GILDOR — Show of black and white monotypes is quite a departure from his usual slick realistic symbolism and in turn indicates his light sarcastic personality. (Gallery Israels, 21 Israels St.) Till Feb. 8.

BENNY COHEN — Determined to express his innermost feelings via visual statements, Cohen lets loose a colourful barrage of line and shape, creating robust but repetitive abstractions. This is his first one-man show. (Dugith Art Gallery, 43 Frishman St.) Till Feb. 12.

ARIE AZENE — Recent oil paintings by elegant minimalist. (Yodfat Gallery, 190 Dizengoff St.)

AHARON GILADI — Paints labourers, interiors or outdoor group scenes with a casual familiarity and fluidity that in its humanism is visually and subjectively pleasing. However small in scope this exhibit might be, it makes one re-evaluate the talent that Giladi can bring to his art. (Leivik House Gallery, 30 Dov Hoz St.)

JOSEPH WEISS — His current show of oil paintings, wood block prints and brush drawings are conventional abstractions, mainly of interior genre with variations on this singular theme. (Petah Tikva Yad Lebanim.)

HADASSAH TEL-VARDI — Recent paintings (Raizel Cultural Center, Geula St., Kfar Saba).

WINTER EXHIBIT — Oils by Simon, Lotan, Cesana, Grossbard; graphics by Pins, Griffit, Bousaidan, Rothman and others. (Old Jaffa Gallery, 14 S. Mazal Arie, Old Jaffa.)

SIOMA BARAM, BELLA BRISEL — Judaic Jerusalem of Baram is the singular theme symbolically depicted in all his oil paintings and coloured etchings. Brisel also finds solace in attacking one isolated topic and exhausts its possibilities, forlorn, curvilinear faces and heads. (Taima Gallery, 27 Gordon St.)

BERGMAN GALLERY — is now devoting itself to introducing, representing and exhibiting painting and sculpture by Russian artists, mostly new immigrants. (Bergman Gallery, 97 Ben Yehuda St.) Tel. 236667.

ROOZ GALLERY — Summer show of Israeli Artists, Ancient Pottery & Coins. (Rooz, 1 Simtat Bet Hashoeva Cnr. Allenby 94). Open daily 9.30 a.m.-1.30 p.m., 4.30-6.30 p.m. except Thurs. afternoon. Tel. 613924.

GROUP SHOW — that includes some excellent examples of two-dimensional work by the late sculptor BERNARD REDER. Also included in the show is a lovely SCHWEBEL from his recent Artist in the Studio series. (Dvora Schocken Gallery, 59 Hovevei Zion St.) Open 10-1 only.

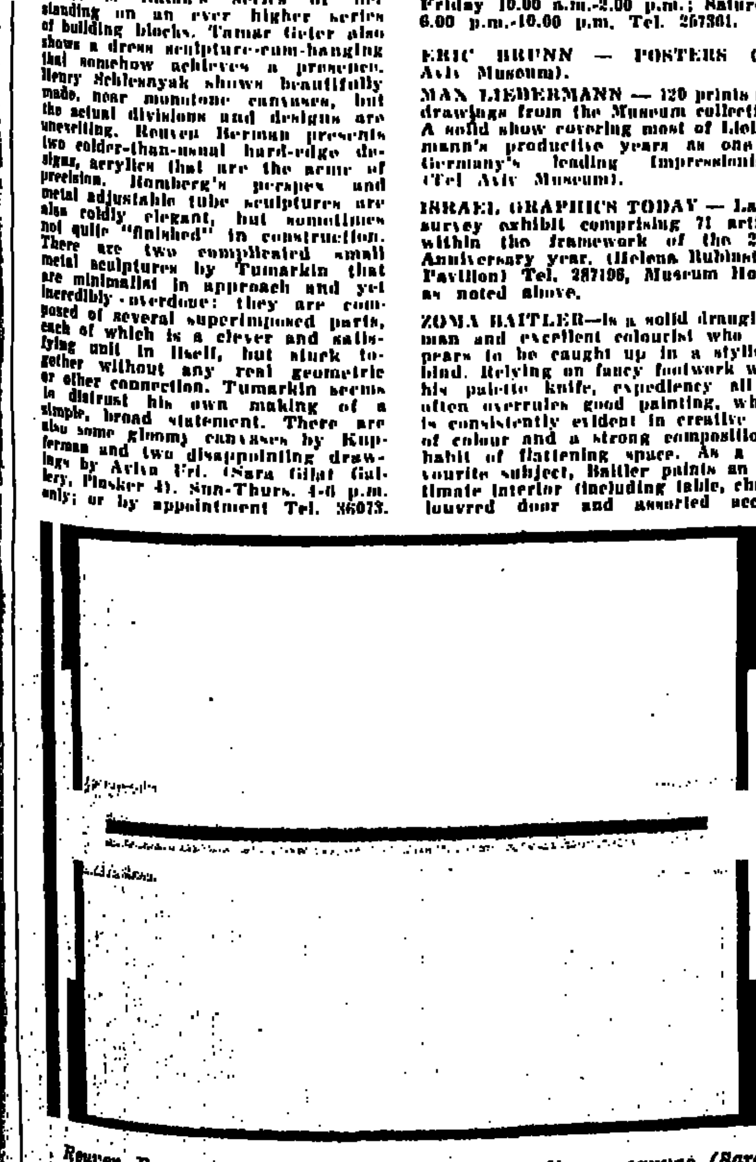
GALLERY REGULARS — Limited showing of local painters including Fima and Bergner. (Binet Gallery, 31 Frug St.)

KLATCHKIN GROUP SHOW — Including gallery regulars Bak, Mokady, Gutman, Bezem, Kikoine, Prokatch and others. (Hadassah "K" Gallery, 33 Frug St.) Tel. 224032.
PRINTS — From the gallery collection. (Mabat Gallery, 31 Gordon.)

SEVEN PAINTINGS — by seven Yugoslav "primitives" form the centre attraction in this group show. Two Mexicans, Coronel and Osorio are newcomers to the gallery. Jean David, Cossos, and Adler are included in the fare. (Rene Darom Gallery, 30 Gordon St.)

GALLERY COLLECTION — Including Frenkel, Mandel, Milner, Gat Harel and others. (Lim Gallery, 170 Ben Yehuda St.)

STERN GALLERY — Autumn showing of Jewish painters of the Ecole de Paris (Stern Gallery, 23 Gordon St.),



Reuven Berman: "Ray Play 8" (1973) acrylic on canvas (Sara Gilat, Jerusalem).

"Mother Israel Receiving Her Children"—a sculpture by Chaim Gross, the noted American artist whose works are represented in Israeli museums, will be presented to Prime Minister Golda Meir at the final session of the Prime Minister's International Israel Bond Conference at the Tel Aviv Hilton on Saturday evening. Sculptor Gross will attend the dinner.

MODERN ART GALLERY — shows a good range of Israeli and Ecole de Paris painters and painting by British artist Bernard Stern. (Modern Art Gallery, 4 Mazal Dagim, Old Jaffa.)

POP MASTERS — The American fathers of the movement represented by etchings, serigraphs and lithographs (Delson Richter, Old Jaffa).

GALLERIA 7 — New gallery in North Tel Aviv features Israeli and international artists. (Galleria 7, 14 Kikar Hamedina).

RIEBENFELD GALLERY — Permanent exhibition of paintings and sculptures by Israeli and Ecole de Paris artists including Ashkenazi, Agam, Argov, Byback, Steinhardt, Mishulam and others. (Old Jaffa and the Hotel Plaza, Tel Aviv.) Tel. 825373.

REISS-COHEN GALLERY — based in New York City, is one of the largest holders of original graphic works by Picasso, Matisse and other 20th century masters. Viewing is by appointment only (752760). (Reiss-Cohen Gallery, Savyon).

HAIFA

By Ephraim Harris

EXHIBITION OF THE ART DEPARTMENT — An exhibition with its ups and downs. First place to Zeller's pointillist empty chair which tells the viewer so much about itself and its owner. The best of Kastein's coloured etchings is "Composition 1," the subject of shells enlivening it over the purely decorative. Kafri's figurative drawings are too crowded. Of Markson's usual style, preference to "New Brighton Fair." Interestingly, Rotman's etchings now use the leaf motif not statically but as a rhythmic lever; nevertheless the most clearly stated print is that with the pyramid effect. Now to the oils, or, in the first instance, acrylic? Eisenwasser's polished figuration in large decided areas. Gassman presents too wide a selection of styles, reaching their apogee in the Botticelli inspiration, "Iconology 9." Greenberg paints as if the picture were behind frosted glass, obtaining greater clarity in the red piece; and similarly for Sne-or's "smudged" watercolours, again better enunciated in the yellow reversed L. From Merhav comes her customary triangular abstracts, freshened up in the red "Composition." Both the sculptresses attract attention: Cohn ventures into the field of combined pure colour, based on painting, and sculpture (the unequal triangles of "Hessian Planes Red" and the white "Crusader 1"); and Robbins comes out best in the facial expression of "Mourning" and, among her Giacometti influenced figures, "Harlequins I and III." The ceramists are likewise interesting: Mayer's dark glazes and neat turning (the round jug); and, as to Kimche, her larger burned abstracts, more sculptural than ceramic, have it over her small objects. Lastly the photographers, of whom Borenstein undercontrasts light and shade except in his centre photograph; from Cohain's work one chooses the centre water subject and the factory scene. (Main Hall, Haifa University). Till Feb. 6.

BIRDS AND FLOWERS — in Japanese art (Tikotin Museum of Japanese Art). Till Feb. 28.

ERNST GRUENBAUM — His best work the gouaches, the drawings fair and the oils weak. (Eshkolot Gallery). Till Jan. 26.

"ECHO OF THE DAYS" — 50 painters and sculptors from the Association's Haifa and the North branch participate on the subject of the Yom Kippur war. The most successful trust to abstraction or a symbolism leading to abstract formalism. (Beit Chagall). Till Feb. 1.

POSTERS FROM ISRAEL GALLERIES AND MUSEUMS — For the exhibitions of both foreign and Israeli artists at Jerusalem, Tel Aviv and Haifa. Worth a look. (Goldman's Gallery).

RUTH ILAN (BEN-ZVI) — Her watercolours and drawings of landscapes are best described as pleasant but, as in the past, she has her moments of an above average imaginativeness. Such watercolours occur in the yellow and purple desert scene of "Valley of the Moon" (27) and the satisfactorily composed port subject, "Corfu" (48) where the boats are placed exactly right; from the drawings, the outline campanile of "Corfu" (43). Of the oils only the flowers need be mentioned, e.g. "Snapdragons" (2) and "Flowers" (3). (Ritz Gallery). Till Feb. 15.

AMERICAN POSTERS and PRINTS — from the U.S. Information Center, Tel Aviv. (Museum of Modern Art).

HAGEFEN ARTISTS — Collective exhibition. (Hagefen Gallery). Opening Saturday, 11 a.m.

RUTH ILAN (BEN-ZVI) — Paintings. (Ritz Gallery).

ASHDOT YA'ACOV

YA'ACOV EISENSCHER — Retrospective exhibition (1940-1971) organized by the Ministry of Education and the America-Israel Cultural Foundation. The two media, oils and gouaches, are so similar that there is no need to differentiate between them. Style, originally a cubist expressionism, comes uppermost for Eisenscher and traces thereof persist into the latest work like the outstandingly realist "Woman with Flowers." But it does deprive his landscapes of any feeling of locality. "Eilat" and "Jaffa," the second a good painting in itself, could be anywhere; and, surprisingly for a skilled artist, the colour values of "Safad" have been entirely misjudged — the front row of blue houses so overwhelms the pivotal brown courtyard, that from a distance the impression is of a village surrounding a blue lake or bay. Eisenscher's use of light is praiseworthy, through the window in "Woman with Flowers" and "Flowers" (10); from the sun, progressively bathing the buildings of "Jaffa"; and through the arch of "Gate at Jerusalem" (6). As a study in high toned colour (in this show they are generally medium), "Parrot" strikes the eye. (Uri & Rami Museum).

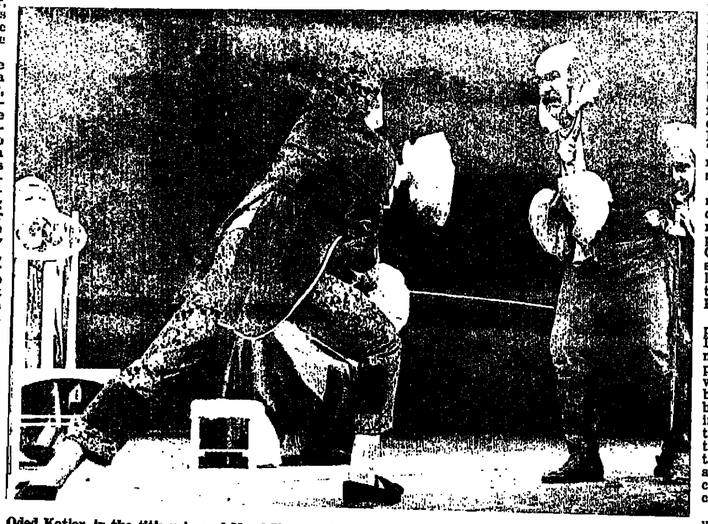
PAUL GUTERMAN (Paris) — Drawings from the Museum's collection. (Uri & Rami Museum.)

THEATRE / Mendel Kohansky

What are you laughing at?

GOGOL'S "The Inspector General" ends on a highly amusing note as the real identity of the inspector general is uncovered and all the town officials stand revealed in their stupidity, cowardice and corruption. As the laughter reaches a crescendo, the mayor, who is the chief victim, as well as the author, of the misunderstanding, explodes with the famous line: "What are you laughing at, idiots! You're laughing at yourselves!"

Yossi Yadin, who plays the role of the mayor in the Haifa Theatre's production of the play, throws this line at the public rather than at his fellow crooks. He thus stresses one of the play's underlying truths: the people who let themselves be governed by a bunch of rogues and incompetents deserve what they get. No wonder that the premiere of "The Inspector General" in St. Petersburg in 1836, during the reign of Czar Nicholas I, who presided over one of the most corrupt, reactionary regimes the world has ever known, caused such an uproar in the Russian capital. It was obvious to everybody that the play was not about the small provincial town in which it was set but about Mother Russia.



Oded Kotler, in the title role, and Yossi Yadin in "The Inspector General." (Sadeh)

THE CURIOUS part of it was that criticism of the Government was not at all the intention of the author, who considered himself a loyal subject of the Czar, a faithful son of the Orthodox Church, a supporter of all the pillars on which the regime stood. Dismayed by the uproar, he went on insisting to the end of his life that all he intended was to write a funny play about funny characters.

Such, however, is the power of genius, that it transcended the creator's intentions and gave his work immortality! "The Inspector General" — "Revizor," in Russian—is one of the world's most often produced comedies. In this country it was done in 1935 by Habimah, in 1960 at the Cameri, and in 1964 it constituted the swan song of the short-lived Theatre of the Seasons.

The play's virtues are two-fold: it is, first of all, a very funny, very entertaining, cleverly constructed piece, presenting a picture which, to a greater or lesser degree, can apply to any society at any time. Human nature and the nature of society being what they are, stupidity and corruption can be found everywhere, and one can always relate the story to one's own surroundings. The play also satisfies one of the deep-seated universal human cravings — to see those in power get there comeuppance.

In Edna Shavit's production, the play starts with a pantomime: one after another, a group of grotesque figures tiptoe in, looking fearfully over their shoulders, obviously expecting something terrible to happen. And it does. The mayor, as shabby a figure as the rest, appears to announce that a government inspector is about to arrive to look at the management of the town. He is travelling incog-ni-to. The mayor stresses the word and repeats it several times, both to instil fear in the hearts of the town officials, and also out of pride at being able to pronounce such a fancy, polysyllable word.

The result of the announcement is devastating, as the director of charities who has pocketed the money alloted for sheets for the hospital, the postmaster who opens and reads every incoming and outgoing letter, the judge who breeds hunting dogs in the courthouse, the superintendent of schools who is as illiterate as his teachers — all realize that they are facing disaster.

THE SUPREMELY ironical twist in the story is that the man whom they take for the in-cog-ni-to inspector, and shower with flattery, had no intention whatever of playing the role; he is too stupid for that. He is merely a minor government clerk from St. Petersburg, stranded after losing all his money in a card game.

Like all classics, "The Inspector General" lends itself to many interpretations. Edna Shavit has chosen to present the play as a grotesque — the characters are made to behave in an exaggerated manner and to move like animated Russian dolls, against a fantastically sordid set made up of *shmutes* and assorted junk, to suggest splendour gone to seed. Oded Kotler, in the role of the impostor, is very droll with his flat-footed gait, his body bent forward, his head crowned by a Harpo Marx wig, indulging his greed with childish glee as he grabs all the *bakshish* in sight. Yossi Yadin's mayor is just as bizarre, but under the ridiculous mask lurks a tough old crook who must have stepped over many bodies on his way to his present position.

The Haifa Municipal Theatre's production of "The Inspector General", translated by Yaacov Shabtai, is another feather in the hat of Edna Shavit who, after a long career in the theatre as actress, teacher and director, only recently gained recognition in the latter field with a number of off-beat shows. "The Indian Wants the Bronx" and "Ruzzenta," both at Zavta, proved her to be an honest, uncompromising artist who is not afraid to shock the audience. She followed this achievement (which earned her the 1972 prize of the Public Council for the Arts), with "The Eternal Husband" at Habimah, a show remarkable for its sustained, authentic Russian mood.

She directed "The Inspector General" under the most difficult conditions with little time and no money. The set and costumes were put together by her and designer Gila Lahat out of remains of other sets and costumes made in more lavish times. The only money actually spent went on buying Oded Kotler's wig.

Edna Shavit had little time to prepare the show, because "The Inspector General" came as a last minute substitute for another play, Edward Bond's "Saved" which had been scheduled long before the war, but which everybody in the Haifa Theatre, including the director-designate, thought too depressing for these times. Like the other repertory theatres, they wanted to produce a comedy, but unlike the Tel Aviv companies, they decided on a classic.

Rehearsals started only in November and were conducted under wartime conditions, some members of the cast being mobilized, others having to appear in army shows, so that they arrived at the theatre red-eyed from sleeplessness. The show calls for 8 characters, but there are only 11 in the cast, each playing two parts.

There were other problems. "The Inspector General" is a long play; the original version, when it opened about three weeks ago, lasted almost three hours, which would not matter in normal times, but in view of Haifa's present transportation problems with the last bus from the theatre leaving at 9.30, curtain time was moved back to 6.30. But by 9.15 the audience would start getting restive, and people would begin leaving. So several scenes were cut and the show now lasts a mere two-and-a-half hours.

RADIO / Helga Dudman

Pockets, then and now

SIX MONTHS ago, a programme recalling the events of the "Faluja Pocket" during the War of Independence would have seemed little more than a dusty look backward, of limited interest. But when the Army Channel's "For the Record" last week interviewed some of those involved in that operation, which cut off "about one-third" of the Egyptian Army of 26 years ago, the circumstances took on an entirely contemporary light — which was, of course, the intention.

Produced by Daniel Cohen-Sagui and presented by Gideon Levy-Ari, it made a curious little time capsule, and it was trying to tell us something — though I am not sure what. Perhaps it was that Yigal Allon was a "hawk" in those days: the parting shot of evidence came from Yeruham Cohen (once commander of the Palmah's "Arabic Unit" and active in intelligence in Syria during World War II) who, on behalf of Allon, was the first to walk to the Egyptian lines and negotiate with the officers who, as we know, included Nasser.

Reading from a letter sent to Allon by Yitzhak Rabin, a junior officer at the Rhodes armistice negotiations, Cohen emphasized Rabin's declaration that he "and Yigael Yadin were the only ones against further concessions" — concessions which Allon, too, strongly opposed.

And how, Lev-Ari asked Cohen, did the Allon of January 1949 shape up with the Allon of today? "Those were completely different circumstances," Mr. Allon, scheduled to appear on the broadcast, was too busy to be interviewed; Mr. Rabin, too, could not come to the studio but was questioned on the telephone.

"Although we were very inexperienced politically in those days," said Yitzhak Rabin, "our military decisions were based on political considerations." As for the Egyptians, "they had come to the conclusion there was no point in further fighting, and they therefore agreed to the cease-fire under U.N. supervision."

ON THE nature of his personal contact with the Egyptians, Yeruham Cohen said that there was a certain degree of friendship; hummus and chocolate were enjoyed by all (no Shekem, no Finns). He took pride in quoting an article which appeared not long after in "Akhbar-el-Yom" in which Nasser was quoted as saying that "the Israeli representative never gave the impression of representing a conquering army."

And we once again heard the story, resurrected during recent months, about how the Egyptians were convinced they still held Beersheba — although it had been in Israeli hands for weeks — and how, for purposes of national pride, that was what the official press let them believe.

Walter Eytan, the head of the Israeli delegation at Rhodes, emphasized that the Faluja situation was only a very small factor in bringing about the armistice negotiations. Asked whether he believed at the time that they would lead to eventual peace, he replied, "Oh yes, we all believed it."

Autumn 1948. Israeli, Egyptian and U.N. officers discussing a way to end the encirclement of the "Faluja pocket" by the I.D.F.

CONSIDERING THAT Gideon Lev-Ari's tone is much too lofty for my taste, I spend a lot of time with him. He is by far at his best, I think, when he deals with issues; when he gropes for the human touch. It often comes out like soap-opera set to Wagner, as in: "Mr. Director-General what has been your most unforgettable moment?" At any rate, we were together again on Friday evening, on the First Channel's "Weekly Column," and the interviewee was Aluf Har-Even, Director of the Foreign Ministry's Information Department. (It should have been made clear to the uninitiated, I thought, that Aluf is Mr. Har-Even's first name, and not a military title. In the reserves, I understand, he is a sgan-aluf.)

The whipping-boy was that current favourite: Why are the Government's information efforts abroad so unsuccessful? Mr. Har-Even gave some of the standard answers (it really isn't so bad; popular opinion remains with us; our efforts must be directed toward the important elite), but he was much too diplomatic to turn on Lev-Ari with some snarling questions-as-answers: How can the Government explain its "policy" abroad when, as far as many Israelis are concerned, no such animal exists at home? And with foreign policy now largely determined by the Defence Ministry, roundly criticized for giving out no information whatsoever, what is the Foreign Ministry supposed to do: work through foreign correspondents?

THERE IS yet another element, I think, which we are all too polite to mention. Much of the criticism we hear — as in the pages of this newspaper — comes from Jews in America and Europe. What seems to have happened, if I may make an observation, is that these Jews, after enjoying a lovely few years of "feeling ten feet tall" (as the ads used to say though I cannot imagine why anybody would want to) now feel terribly let down by us. Self-righteousness made a very easy export — and for that, many ministries were to blame.

The idea of "professional public relations experts" was put out by Mr. Lev-Ari, and I was happy to hear Mr. Har-Even shoot it down. Several of our ministries do pay large sums of money to an American PR firm, a decision I have always thought regrettable, "swinging" though it may appear.

"But why shouldn't government campaigns be run by professionals — as the Democratic and Republican Parties in America do?" askod Mr. Lev-Ari. Why indeed!

IN ANOTHER ITEM ON the same programme, Dan Margalit took up the Carless Day issue, sounding downright disappointed that the two drivers he interviewed were not appropriately hysterical as a result of their deprivation.

"I take the bus to work one day; it really isn't so terrible," said one. The other, who used to drive for pleasure on Saturday but picked Saturday as his carless day, said, "Well, so now I don't travel Saturdays. I think the policy is correct."

A taxi driver said his business had hardly increased; and Dov Greenburg, of the Ministry of Transport, declared that it was not sensible to base decisions on a few observations such as these. Sternly pressed, he conceded that a second carless day was being discussed; also, that the aim is less to save gasoline than to ease the traffic problem.

How this jibes with the imminent raise in fares is hard to understand. To my mind, public transportation should be free, just like other such totally "subsidized" services as the police, the fire department — or the roads, for that matter.

And it would be nice if, one day a week, drivers would halt at intersections before they get to the Zebra crossings, instead of forcing pedestrians into the moving rush. Just one day a week, of course.

ON THE DAY prices rose, the English midday newsmagazine handled the story with an honest disclaimer! "People with large families usually don't speak English," the reporter said, and then presented translations of some harrassed comments, in Sephardi-accented Hebrew, recorded at the Jerusalem market.

The Army Channel magazine, on the other hand, representing more accurately the lower economic classes, had a short documentary on a Jaffa family of ten — eight children — wondering how they were going to buy necessities. "It was easy when there were only five children, and before my husband was wounded in the army," said the mother.

It has never been clear to me why subsidies on bread and rice should so enrage economists, whereas subsidies on higher education — of which the rich partake more freely than the poor, and whose "real cost" is several hundred per cent above the price the consumer pays — arouse no indignation whatsoever.

International Auction

AFTER THIS WEEK'S price hikes you may find that you can ill afford staple food items.

Paradoxically, you may be able to pick up a jeroboam of Chateau Lafite 1964, a Herodian lamp from Masada — the only one outside a museum—or an autographed manuscript by the late Nobel laureate S.Y. Agnon, at bargain prices next week. They are among the 26 items to be auctioned on behalf of the Soldiers' Welfare Association on Tuesday evening by simultaneous telephone hook-up between Tel Aviv, Brussels, Geneva, London, Paris, Palm Beach and Montreal.

The Dan Hotel is to be the nerve centre of the operation. Aluf (Res.) Chaim Herzog will head the team that will invite bids on each item, which overseas participants will have already seen illustrated in a catalogue. Near him will be a staff of telephonists chosen for their personal knowledge — as diplomats or diplomats' wives — of the other host countries.

A number of the items have already attracted offers. Christies of London bid $2,000 for the Rothschild wine, which helped the organizers fix the reserve price on the item. A Byzantine glass amphora that has attracted considerable attention is known to be coveted by the Israel Museum, and the organisers of the auction are hoping that the buyer may donate it for exhibition there. Among the Judaica to be auctioned is a 19th century Persina astrolabe, a navigational instrument, engraved in Hebrew. Philatelic rarities include twelve sheets of the Chagall Windows stamps, autographed by Chagall himself.

(Left) Oil-lamp used by the zealots at Masada. (Right) 18th century Polish Hannukka.

In addition to the catalogued items, the organisers have thought up a number of gimmicks. Bids will be invited for the privilege of playing a number of games with Israel and Asia Chess champion Shmuel Kagan, for having Chief Rabbi Goren officiate at a wedding or Bar-Mitzva, and for participating in an archaeological dig directed by Yigael Yadin.

The volunteers of the Soldiers Welfare Association haven't missed a trick. Even the original of the letter from the President of Israel expressing his support for the enterprise, which was printed as a foreword to the catalogue, is to be auctioned.

Tuesday's sale marks the climax of months of work by Welfare Association volunteers. In the first week of the war they organized a series of four concerts at the Jerusalem Theatre. Featuring Isaac Stern and Pinchas Zuckerman, the concerts were free but voluntary donations totalled in IL65,000. A couple of weeks later an auction of paintings donated by local artists was held at the Diplomat Hotel and raised IL264,000 which went towards buying transistor radios and other morale-builders for the troops. Despite the success of these cultural events, the Association's volunteers are proudest of a jumble sale they held at the King David Hotel. Many ordinary housewives wanted to do their bit by contributing small, everyday items for a bazaar. The hotel management cooperated and on the day of the sale its lobbies were thronged with families from the city's poorer quarters, the women carrying small children, bundles and food for the day's outing.

Every single item was sold.

A.R.

TELEVISION / Philip Gillon

So who's a Jew?

THE GREAT question plaguing Israeli life at this time of disengagement and economic blizzard is still, of course, "Who is a Jew?" Chief Rabbi Shlomo Goren, appearing at Ben-Gurion University — formerly the University of the Negev — on this week's "Moked" programme, thought the issue might even take precedence over security.

Listening to "Moked" and to the news reports of the coalition talks foundering on this treacherous reef, I could not help wondering who wants to be a Jew, anyway, if he is not already one according to all known tests. Don't misunderstand me: I myself am as proud as anything of being a Jew, and would not change my Jewishness for all the oil in Arabia; but I cannot help wondering who, at this stage of the game, is so desperately anxious to share our troubles with us if not obliged to do so.

These reflections are, of course, totally irrelevant to the burning issue discussed by Chief Rabbi Goren with considerable good humour and complete disregard of the questions asked by the audience. The Chief Rabbi was much concerned whether he would answer first or second, but I thought his antagonist, Professor Shmuel Ettinger, the historian, had a point when he complained that he didn't care whether he got first or second innings, he only wanted the Chief Rabbi to allow him to finish his turn at batting.

The debate got fairly hot at times. When the Chief Rabbi claimed triumphantly that all deviants from the straight and narrow Orthodox path to righteousness during the last 3,000 years had disappeared from the Jewish scene leaving not a trace behind—presumably he was implying that he expected a similar fate to await the Reform and Conservative movements — Professor Ettinger trumped this ace by asking: "What about Hassidism?" He alleged that every effort had been made by the Orthodox to drive the Hassidim outside the walls of Jewry, but, after these failed, the Hassidim were now treated as among the whitest sheep in the fold. This naturally triggered a devastating counter-counter-attack by the fighting rabbi.

Meanwhile, up in Jerusalem, coalition negotiations had broken down. Pinhas Sapir, who was in merry form on telly despite his innumerable headaches, made a good crack when pressed to say whom he would choose if he could not get both the Orthodox and the Liberals: "It's like asking a child whom he loves more, his father or his mother. I love them both!"

A possible road to disengagement, I suggest to Mr. Sapir, might be to change the definition of who is a Jew and to allow civil marriage at the same time. Some compromise should really be sought: it is really becoming quite urgent for us to have a government minding the store. In any case, the Chief Rabbi was insistent that no civil legislature can decide who is a Jew for religious purposes. So what's all the political argument about?

THE SUDDEN plenitude of goods in the supermarkets, immediately after the Government proclaimed the gigantic price rises, prompted one television commentator to say: "It's strange how the hens knew when the prices went up and started laying eggs." The immense profits that the hoarders in the know must have made obviously indicates the need for another judicial enquiry. The trouble is, with so many aspects of our lives crying out for investigation, we shall soon run out of judges.

On the "Magazine for All" run by Daniel Peer — a programme so obviously needed that one wonders why it took so many years before Television House noticed the lack of it — we were given advice on how to save electricity. The best way, it seems, is to switch off television as much as possible, counsel that seemed to me to be biting the hand that feeds the panel, since presumably participants are rewarded for their appearances.

Incidentally, I have received congratulations from all parts of Israel for the thrillers preceding "Moked" and other worthy, educational programmes as I recommended some weeks ago. Personally, I am sure that it was not due to my comments, but merely a coincidence, yet I am accepting the praise as a tribute to the power of the press. Anyway, now we can switch off immediately after "Mannix" or "Columbo" with easy consciences, since we will only be doing so in order to conserve energy for the nation.

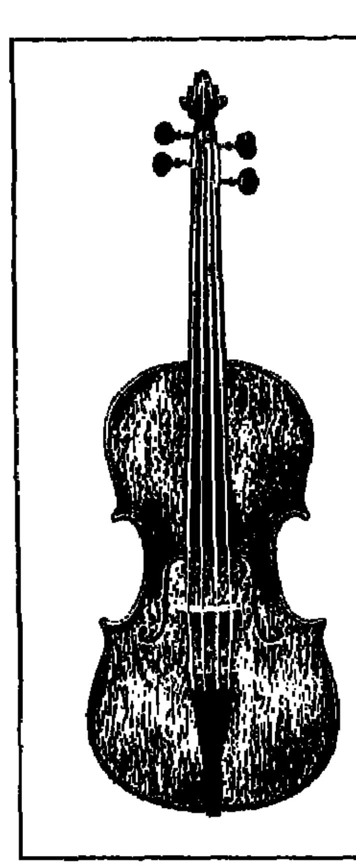
Of course, those scoundrels who switch to Jordan at 10.15 will be compounding their lack of national pride by the sin of waste.

Another good item on this programme was the effort by Daniel Peer to get an answer from the Tel Aviv University switchboard, which took a long, long time by the clock ticking overhead. I thought it a dirty trick to phone at 1.10 p.m. when any telephonist worthy of the great traditions of her calling is snatching a much-needed sandwich in the canteen. As the young lady explained, she was under great pressure.

RAM EVRON'S "How are Things?" was very good this week, the highlight being the discussion of Norah Chilton's 14 monologues by women who had lost husbands, sons or brothers in the War. It was hard to see how anybody could object to the show, treated with great sensitivity, although somebody on the panel thought it might re-open thousands of wounds. Nurit, the sister of a boy who was killed, said that those wounds never close.

The discussion about the efforts of the publicists to raise morale by assuring us, that "we shall overcome" seemed to me rather artificial. It was true, as a critic claimed, that it is not clear whom it is desired that we vanquish. Sadat? Egg hoarders? Sapir? Sharon? Egged? Sheikh Yamani? The oil companies? Like Peter Seller's sleuth who suspected everybody, we have the whole world to overcome. Subject to this reservation, I don't see any harm in the publicists' promising us ultimate victory, as long as it is at their own expense.

Radio for Music Lovers



TODAY: 08.05: Handel: Flute Sonata; Schubert: "Arpeggione" (Olefsky-Hautzig); Janacek: String Quartet No. 2. 09.09: Smetana: Overture "The Bartered Bride" (Ronli-Riklis); Gounod: Serenade from "Faust" (Rafaela Aria); Dallapicola: Canti di Prigione (Bertini); De Falla: "The Three-Cornered Hat" (Dean Dixon). 10.05: Mozart: Horn Concerto, K. 447 (James); Zvi Avni: Prayer for Strings (Singer); Liszt: Piano Concerto No. 2 (Wagman). 12.05: Handel: "Royal Fireworks"; Marcello: Oboe Concerto (Guossens); Prokofiev: "The Love of Three Oranges." 1.25 p.m.: Mendelssohn: Piano Concerto in A; Fasch: Trumpet Concerto. 5.05 p.m.: Delius: "The Walk to the Paradise Garden" (Barbirolli); Beethoven: Piano Concerto No. 5 (Megaloff). 9.05 p.m.: Rameau: 3 Pieces from "Dardanus"; Mozart: Piano Concerto, K. 450 (Anda); Debussy: Nocturnes (Abbado); Tchaikovsky: "The Nutcracker" (Stokowski).

SATURDAY: 08.05: Cherubini: Overture "Anacreon"; C. Stamitz: Clarinet Concerto; Smetana: "Blanik". 1.05 p.m.: Beethoven: Overture "Prometheus" (Klemperer); C.Ph.E. Bach: Cello Concerto (Tortelier); Shostakovich: Symphony No. 9 (Bernstein). 3.05 p.m.: Schubert: String Quartet No. 1 (Melos); Mendelssohn: Sextet. 8.40 p.m.: Songs by Mendelssohn, Loewe, Schubert (Haparnas-Oren).

SUNDAY: 08.05: Schubert: Overture (Muenchinger); Caudioso: Mandoline Concerto; Stravinsky: "Firebird" (Stokowski). 09.05: Mozart: String Quartet in E-flat; Dvorak: Piano Quintet (Rubinstein-Guarneri). 10.05: Bach: Suite No. 2 (Nicolet); Cantata No. 202 (Ameling). 12.35: Copland: Appalachian Spring. 1.25 p.m.: Barg: Concerto for Piano, Violin and 3 Winds. 5.05 p.m.: Monteverdi: Magnificat; Mozart: Missa brevis, K. 220. 8.45 p.m.: Bach: 4 Pastorales for Organ (Maisky). 9.05 p.m.: IPO-Maag: Mendelssohn: Excerpts from "A Midsummer Night's Dream." 11.35 p.m.: Mozart: Sonata, K. 15 (Zoeller-Doeling-Boettcher); Quintet, K. 593 (Budapest-Trampler).

MONDAY: 08.05: Barber: Adagio for Strings; Tartini: Cello Concerto; Beethoven: Trio, op. 70, 1 (Barenboim-Zukerman-Du Pre); Debussy: "La Soiree dans Granada" (Rosen). 09.05: Hakibbutz Hame'uchad Choir. 10.05 Schoeck: Tunes for Soprano and Harp (Braiter-Bucherer); Faure: Impromptu; Schumann: 3 Romances (Seidman-Roiss); Montsalvatge: 5 Negro Songs. 12.35: Haydn: Organ Concerto; Lanner: Galopp. 1.25 p.m.: Rossini-Respighi: "La boutique fantastique"; Copland: "Rodeo." 5.05 p.m.: Couperin: Suite No. 4 (Polleg); Beethoven: Sonata, opus 106. 8.05 p.m.: Verdi: "La Forza del Destino" — complete opera (Schippers).

TUESDAY: 08.05: Handel: "Jubilate"; Mozart: Rondo, K. 382; Beethoven: Symphony No. 1 (Szell-Cleveland). 09.05: Gabrieli: Canzona; Dvorak: Violin Concerto (Milstein); Britten: Simple Symphony. 10.05 Villa-Lobos: "Forest of the Amazon." 12.35: Bizet: Prelude to "Carmen"; Ravel: Bolero (Mehta). 1.25 p.m.: Salmon: Overture on Greek Themes (Ronli-Riklis); Wohl: Rondo Pathetico (Aizmon); Gelbrun: Divertimento. 8.30 p.m.: Marathon "From Perotin to Foss" (see "Poster").

WEDNESDAY: 08.05: "The Choral in profane music." 12.35: Bernstein: Overturne, "Gnomenreigen," Ballad No. 2, nesse d'Hercule." 1.25 p.m.: Mozart: Concertone, K. 190; Elsner: Overture. 3.05 p.m.: Chopin: 3 Mazurkas; Ballade, op. 52 (Shoshana Rudiakov). 4.05 p.m. (repeat): Marathon. 10.05 pm.: David Bar-Ilan plays Mendelssohn: Rondo Brilliant; Weber: Sonata No. 2: Liszt Nocturne, "Gnomenreigen," Ballad No. 2.

THURSDAY: 08.05: Famous Artists. 09.05: Drigo: "Lo Reveil de Flora"; Schmitt: "La Tragedie de Salome"; Haydn: Harpsichord Concerto (Malcolm); Rozsa: Violin Concerto No. 2 (Heifetz). 12.35 Walton: Hindemith-Variations (Szell) 1.25 p.m.: Mahler: Four Rueckert Songs (Fischer-Dieskau). 3.05 p.m.: Wind Bands from Spain and Los Angeles. 5.05 p.m. (repeat): IPO-Maag: Mendelssohn: Excerpts from "A Midsummer Night's Dream." 8.30 p.m.: Bach: Solo Sonata in A (Hirshhorn). 9.05 p.m.: The Composer Karel Salmon — a memorial. 11.25 p.m. Leontyne Price.

TV PROGRAMMES

FRIDAY

3.00 The Partridge Family. 3.25 Erev Shabbat Programme. 6.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 A programme with Naomi Shemer. 9.35 "Appointment in Palermo" 11.10 News. News. Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.00 Programme Review. Educational: 7.50 Technical Drawing 9. 8.15 Maths. 7. 8.40 Literature 7-8. 9.05 Maths 8. 10.00 Biology 10. 10.20 Citizenship 7. 11.00 Youth Magazine. 11.30 Art 2.00 Story. 2.10 A game on Words. 2.22 Songs.

SATURDAY

10.00 Entertainment for Children. 10.30 Circus 11.20 "The Red Pony" 8.00 Hanavdil. 8.30 Mabat 9.10 Ironside 10.00 Mabat Sport 10.50 Entertainment from Abroad. 11.40 News. Arabic: 6.00 News. 6.01 Requests 6.33 Innovations and Inventions 6.45 Entertainment from Abroad 7.30 News.

SUNDAY

5.30 News. 5.32 The Brady Bunch. 6.00 Ot Ot 8.00 Family Affair. 8.30 Mabat. 9.00 "Mission Impossible" 9.50 What's New. 10.40 "Jazzy Evening in Tel Aviv". 11.20 News.

Educational: 7.50 Technology 9. 8.15 Geometry 9. 9.05 English 5. 10.00 English 9. 10.20 Science 6. 10.45 A Louer. 11.05 Algebra 9. 11.25 Maths 5. 12.00 English 10. 12.20 Advice and Guidance 7. 1.00 Technical Drawing 9. 1.20 Literature 7-8 1.40 Chess-Lesson 20.

Arabic: 6.30 News. 6.32 The Forest Rangers. 7.00 Hollywood and the Stars. 7.30 News.

MONDAY

5.30 News 5.32 "Pompon." 5.40 "Kiparo" 6.00 Youth Magazine 8.30 Mabat 9.00 MacCloud 10.15 "What next"? Questions, after the war. 11.05 News. 11.15 Service Broadcast.

Educational: 7.50 For Kindergartners. 8.15 English 6. 9.05 Geometry 6. 9.25 Electricity 8. 10.00 Biology 9. 10.20 English 5. 11.25 Maths 8. 12.00 Biology 10. 12.20 Science Physics 7. 1.00 Biology 9. 1.20 Science 6. 1.40 Film 2.10 Electricity 10. 4.00 Film. 4.20 English 8. 4.40 "Challenge". Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.40 Science Series. 6.10 Dr. Doolittle. 8.00 Documentary. 8.30 Mabat. 9.00 Cannon. 9.50 Moked. 10.40 Entertainment from Abroad. 11.30 News. Educational: 7.50 Science 6. 8.15 Advice and Guidance 8. 8.40 Electricity 10. 9.05 Maths 7. 10.00 English 9. 10.20 English 6. 10.45 For Kindergarteners. 11.05 Geometry 9. 11.25 English 7. 12.00 English 10. 12.20 English 8. 1.00 Technology 9. 4.00 Guidance for teachers. Arabic: 6.30 News. 6.32 Songs we chose for you. 7.00 Family magazine. 7.30 News.

WEDNESDAY

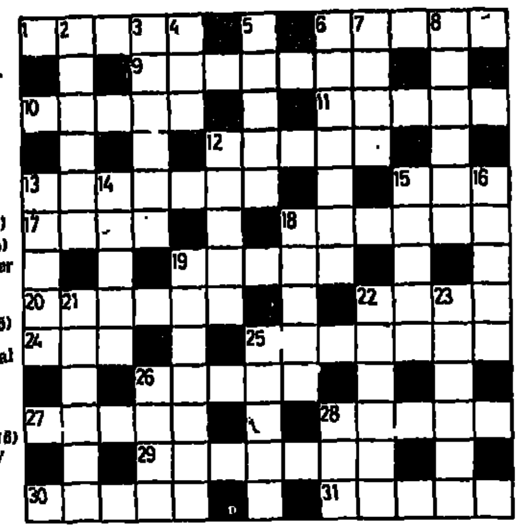
5.30 News. 5.32 My Friend Flicka. 5.55 Songs. 6.00 Cartoons. 8.00 Nanny and the Professor. 8.30 Mabat. 9.00 Meeting of Artists and Entertainers somewhere in Israel. 9.50 "The Night to Remember". 11.50 News. Educational: 7.50 For Kindergarteners. 8.15 Maths 5. 8.40 A game on word 7-8. 9.05 Maths 8. 10.00 English 9. 10.20 English 7. 10.45 Story. 11.05 Biology 9. 11.25 English 8. 12.00 Algebra 10. 12.20 Geometry 6. 12.40 Film 1.00. Art 1.25. Science-physics 7. 2.10 Technical Drawing 9. 4.00 Story. 4.13 "What there is in the World". 4.30 English 9. 4.50 Family games. 5.08 Technology. Arabic: 6.30 News 6.32 "The Lost Peace" — documentary. 7.00 Poetry. 7.05 Miami. 7.30 News.

THURSDAY

5.30 News. 5.33 Circus. 5.40 Daktari. 8.00 Morasha. 8.30 Mabat. 9.00 The Match of the Week. 10.30 Hawaii 5-0. 11.20 News. Arabic: 6.30 News. 6.32 Cartoons. 6.40 This is your problem. 7.30 News. Educational: 7.50 Science 6. 9.25 Electricity 8. 10.00 Technology 9. 10.45 For Kindergarteners. 11.05 Biology 9. 11.25 Science 6. 12.20 Science-physics 7. 1.20 A Louer. 1.40 Film. 4.00 English 10. 4.15 Geometry. 4.35 A programme on Tu Bishvat. 5.00 Youth Magazine.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Rely on (5)
6 Heavens (5)
9 Personal (7)
10 Wed (5)
11 Protective garment (5)
12 Motionless (5)
13 Most tidy (7)
15 Encountered (3)
17 Incite (4)
18 Death (6)
19 Made healthy (6)
20 Alight (6)
22 In this place (4)
24 The night before (3)
25 Part of a mosque (7)
26 Vapour (5)
27 Member of boys' organisation (6)
28 In a higher place (5)
29 Set free (7)
30 Flower (5)
31 Finished (5)

DOWN

2 Harvest worker (6)
3 Elf (6)
4 Attempt (3)
5 Occurence (5)
6 Began (7)
7 Retained (4)
8 Wears away (6)
12 Come forth (5)
13 Hospital worker (5)
14 Gem-stone (5)
15 Coal-worker (5)
16 Principle (5)
18 Strong material (5)
19 Rattling noise (7)
21 Turns Out (6)
22 Come to pass (6)
23 Admire greatly (6)
25 Creates (5)
26 Certain (4)
28 Employ (3)

CRYPTIC PUZZLE

ACROSS

1 The writing of experts? (5)
6 A John in the Bible (5)
9 Soldiers excessively wrapped up in a scheme (7)
10 Neck band (5)
11 Affliction open to various cures (5)
12 River to label American (5)
13 One in bad odour? (7)
15 Martian, if not Marxist? (3)
17 Is it pitched up ?(4)
18 That of a horse, outwardly? (6)
19 Talent for dress design? (5)
20 Leeds player with the pip? (6)
22 Fairy, as turned out of Persia (4)
24 Outfit for kite building? (3)
25 No option? (7)
26 Step in a well (5)
27 Confess inability to keep out? (5)
28 Keep going (to town?) (5)
29 Thoughts of a priest at the lakeside (7)
30 Monastic command? (5)
31 Veracity of a letter to a girl (5)

DOWN

2 Say what you know (6)
3 One of those fast moving events (6)
4 Part of a wheel flange you never actually see (3)
5 Fighting other people (5, 8)
6 Funny in a vaguely Scottish way? (7)
7 Responsibility for making love before sunrise (4)
8 The information in question? (6)
12 Diminutive box (5)
13 What's in store for us? (5)
14 From which nothing runs out? (5)
15 Those governing a Rugby Union man? (5)
16 He may care to be wickedly audacious (5)
18 Fanatical retainer (5)
19 Waste food? (7)
21 Her din can only cause difficulty (6)
23 Club used at close quarters (6)
23 Noise that brings its own kind of tension to a game (6)
25 Gets out of bed for financial incentives (5)
26 King of horses? (4)
28 Rest on the bottom (3)

Wednesday's Easy solution

ACROSS.—3, Shore. 8, Caper. 10, Error. 11, Yes. 12, Cable. 13, Conceal. 16, Actor. 18, Ear. 19, Attire. 21, Intrude. 22, Tint. 23, Bead. 24, Reviled. 26, Brewed. 29, Sea. 31, Sores. 32, Belters. 34, Lurid. 36, Ire. 36, Psalm. 37, Sneer. 38, Sends.

DOWN.—1, Mayor. 2, Descent. 4, Heal. 5, Relate. 6, Erect. 7, Motor. 9, Pen. 12, Carried. 14, Eat. 16, Tired. 17, Ready. 19, Advised. 20, Stabs. 21, Inner. 23, Beating. 24, Resume. 25, Let. 27, Rouse. 28, Wells. 30, Creel. 32, Bird. 33, Ere.

Wednesday's Cryptic solution

ACROSS.—3, Cairo. 8, Nat-AL. 10, A-toll. 11, Cos(t). 12, Ketch. 13, Bootees. 15, He-nnA. 18, Ore. 19, Heroes. 21, Grannel. 22, A-las(s). 23, Sere. 24, Brevets. 26, Slides. 29, Eve. 31, Ten-or. 32, Stanley. 34, Yah-oo. 35, (Cape)Cod. 36, G-re-et. 37, Wigan. 38, Neath.

DOWN.—1, Bacon. 2, Pa-St-O-rs. 4, Ages. 5, B-ache-L. 6, (b)Other. 7, Piano. 9, To-O. 12, Keepers. 14, E-RA. 16, Noses. 17, As-SET. 19, H-E-ave to. 20, Faust. 21, G-a.m.-in. 23, Stencil. 24, Berate. 25, Eva. 27, Lea-RN. 28, Do-yen. 30, Med-AL. 32, So-ot. 33, Log.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE

By George Levinrew

E-W Vul

	NORTH (D) ♠ 6 ♡ K Q 10 8 4 2 ◇ A K 7 3 ♣ 5 2	
WEST ♠ A Q 8 4 2 ♡ J 9 3 ◇ Q 5 ♣ J 10 7		EAST ♠ K J 7 5 ♡ 7 6 5 ◇ 9 ♣ K Q 9 6 3
	SOUTH ♠ 10 9 3 ♡ A ◇ J 10 8 6 4 2 ♣ A 8 4	

Precision bidding often gives the players a special feeling of satisfaction derived from the mutual understanding between partners and the clarity with which they arrive at the best contract. Today's deal is from a Jerusalem duplicate. North opened with 1 ♡ and East competed with 2 ♣. South bid 2 ◇. The fact that he did not make a negative double had a lot of meaning for North. It suggested that since South lacked the ◇ A and K that he may very well have a six card ◇ suit and strength outside. West competed with 2 ♠. North with 16 points including distribution, and a superb ◇ fit jumped to 4 ◇.

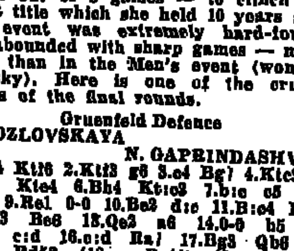
Now came an emphasis on cue bidding. South bid 4 ♡. North knew that this had to mean the Ace, for if South had good ♡ support why did he not show it instead of an anaemic ◇ suit?

North cue bid 4 ♠ as a way station on the road to game. South knew that he could count on at least second round control. South continued the process by a cue bid of 5 ♣. Making the correct inferences North bid 6 ◇. Without a ♠ lead 13 tricks were made. It is true that North-South could make a better score in 6 ♡ but this depended on a 3-3 split of the outstanding hearts, and this was against the odds.

It is so easy on this deal to stay out of 6 ◇, with only 21 high card points, but Precision showed the way.

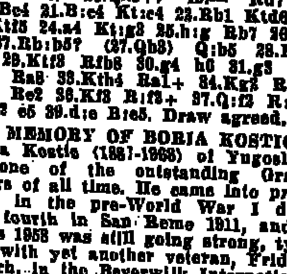
CHESS/Eliahu Shahaf

Problem No. 2481
TOMA GARAI, U.S.A.
Specially composed for The Jerusalem Post



Kh7; Rd1, Bh5; Be8, Bh4; Ktb3, Kte6; Pb5, c3, c4. (10)
Kd6; Qd2; Ra8; Ba2, Bg1; Pe7, h3. (7)
White mates in two (3x)

Problem No. 2482
GENRICH KASPARIAN, USSR
1-3 Pr. Tidskrift for Schack, 1970



Kh8; Bb2; Ktd4, Ktg0; Pd5, e4, f5, h4. (8)
Kf6; Qb4; Be8; Pe7. (4)
White to play and win.

No. 2481 shows mutual cyclical interferences. The composer dedicates it to Ignaucius Abraham of Haifa. In No. 2482 the black queen is trapped in an amazing way. Watch out for White's sixth move.

SOLUTIONS. Problem No. 2477 (Van Dijk & Godal); 1.e4 — 2.eQ+; 1.— d:e 2.0-0-0) Rd8 3.e:dKtx; 1.— f:e 2.0-0; Rf8 3.e:fKtx. Problem No. 2478 (Dorogov): 1.g4+! Kh6 2.Qh3+!! Q:h3 3.Rb6+ Bf6+ 4.B:f6+ Kg5 5.Bh4+! Q:h4 6.Kg7 e3 7. a8Q e1Q 8.Qb8! Q:e4 9.Qf4+!! Q:f4 10. Rg5x — no comment necessary.

THE WORLD CHAMPIONSHIP

Since the reports on the quarterfinal matches and the games are being published almost daily, we shall confine ourselves to other events.

Nona Gaprindashvili, Women's world champion, made a wonderful finish — 4 points out of 5 games — to clinch the USSR title which she held 10 years ago. The event was extremely hard-fought and abounded with sharp games — much more than in the Men's event (won by Spassky). Here is one of the crucial games of the final rounds.

Gruenfeld Defence

V. KOZLOVSKAYA — N. GAPRINDASHVILI

1.d4 Ktf6 2.Ktf3 g6 3.c4 Bg7 4.Ktc3 d5 5.Bg5 Kte4 6.Bh4 Kt:c3 7.b:c c5 8.e3 Ktc6 9.Re1 0-0 10.Be2 d:c 11.B:c4 Kta5 12.Bd3 Be6 13.Qe2 a6 14.0-0 b5 15. Rid1 c:d 16.e:d Ra/ 17.Bg3 Qb6 18. Ktg5 Bd5? (18.— Be4!) 19.Be5? (19. Kt:h7 K:h7 20.Qh5+) 19.— Rd7 20 Rdel Be4 21.B:e4 Kt:e4 22.Rb1 Ktd6 23. Qe2 Ktf5 24.a4 Kt:g8 25.h:g Rb7 26.a:b a:b 27.Rb:b5? (27.Qb3) Q:b5 28.R:b5 R:b5 29.Ktf3 Rfb8 30.g4 h6 31.g3 Rb2 32.Qe4 Ra8 33.Kth4 Ra1+ 34.Kg2 Ra-a2 35.Qf1 Re2 36.Kf3 R:f3+ 37.Q:f2 R:f2+ 38.K:f2 e5 39.d:e B:e5. Draw agreed.

IN MEMORY OF BORIA KOSTIC

Boris Kostic (1887-1963) of Yugoslavia was one of the outstanding Grandmasters of all time. He came into prominence in the pre-World War I days, tying fourth in San Remo 1911, and as late as 1953 was still going strong, tying third with yet another veteran, Fridrich Samisch, in the Beverwijk International. To honour his memory a yearly tournament is held in Vrsac, where he was born. This year's event was won jointly by Grandmasters Bruno Parma of Yugoslavia and Georgi Tringov of Bulgaria with 9 points out of 14 games. It was Parma's first great success since tying first with Kavalek in Netanya in 1971. Here is one of his games from Vrsac.

Ruy Lopez

B. PARMA — N. MASIC

1.e4 e5 2.Ktf3 Ktc6 3.Bb5 a6 4.Ba4 Ktf6 5.0-0 Be7 6.Re1 b5 7.Bb3 d6 8.c3 0-0 9.h3 Ktb8 10.d4 Ktbd7 11.Ktbd2 Bb7 12.Bc2 Re8 13.b4 Bf8 14.Bb2 Ktb6 15.a3 g6 16.d:e d:e 17.c4 b:c 18.Kt:c5 Bg7 19. Ktd:c4 Kt:c4 20.Kt:c4 B:e4 21.Ba4 Be8 22.Q:d8+ R:d8 23.Rad1 Rd5 24.Bb3 Re5 25.Ktd2 Be3 26.B:f6 R:e1+ 27.R:e1 B:f6 28.Re8+ Bf8 29.B:c3. Black resigns. (29. — R:c3 30.Be7).

Georgi Tringov brought off a fine Finale against the same player. White (Masic) — Kg1; Qa4; Rb1, Rb2; Be1, Bd1; Ktc6; Pa2, c4, d5, e4, f3, g3, h3. (14). Black (Tringov) — Kh8; Qe8; Ra8, Rf8; Be8, Bg7; Ktf6; Pa7, c5, d6, e5, g3, g5, h7. (14).

25.— g4! 26.g:h Kt:e4! 27.f:e Qf7 28. Bf3 B:g4 29.Qd1 Qh5 30.Be3 R:f3! 31.g:f B:f3 32.Rb8+ Bf8 33.Q:f3 Q:f3 34.Rbb3 B:f3 (34.R:a8 Q:e3+ 35.Kg2 Q:e4+) 34.— Q:e4 35.Rb1-b2 Q:e4 36.Rb8 R:b8 37. R:b8 Kg7 38.Rb7+ Kg6. White resigns.

Also from Yugoslavia came the sad news that International Master Braslav Rabar died at the age of 54. Rabar was an outstanding player (Yugoslav champion 1951) and theoretician, writer and commentator. His most valuable contribution was the classification system of the openings, adopted by the Yugoslav INFORMATOR and many other publications throughout the world. During the last ten years he was the chess commentator of Yugoslav Radio and Television.

THE 1974 NATIONAL TEAM CHAMPIONSHIP opened last Saturday with a record number of 124 teams and over 1,150 players. Much of the credit for the growth and smooth running of the Israel Team Championships goes to Yoel Aloni, chairman of the Israel Chess Federation League Committee, who has headed the important committee for many years. Aloni is also the editor of SHAHMAT, the I.C.F.'s official monthly, and does great work in the Israel Problemist's Association.

This week's chess aphorism: "If you want to write something that will live forever . . . just sign your name to a game you lost." (Salo Flohr).

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund): in Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.

Carta's Holyland Touring Map is the best. Got it today at your hotel shop.

— ALL WEEK IN JERUSALEM —

Hadassah Tours

1. Medical Centre at 9.30 a.m., 11.00 a.m 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building No charge. Buses 19 and 27.

2. Morning half-day tour of all Hadassah projects. IL8.40 ($2) per person towards transportation and refreshments. By reservation only: Tel. 416333.

Hebrew University, conducted tours, in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus. For tours of the Mt. Scopus Campus, please call Tel. 30211, ext. 725.

Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No.6 Kiryat Moshe, Tel. 523291

Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 533822, 7.30 a.m.-dusk.

Wizo, 1 Rehov Mapu. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept.: Tel. 226060.

AT THE KHAN

1. An Evening of Chekhov plays, directed by Michael Alfreds; 8.30 p.m. Sat., Jan. 26; Sat., Feb. 2; Sat., Feb. 9; Tues., Feb. 12; Sat., Feb. 23.

2. Folklore Evening of Song and Dance, with INBAL. Every Wednesday at 9 p.m.

— TEL AVIV —

Tel Aviv Museum, Sderot Shaul Hamelech, Exhibitions: Max Liebermann — Drawing, Lithographs, Engravings (New Building): the Museum collections. Israeli Art — the Kinetic Room. Helena Rubinstein Pavilion, 6 Rehov Tarsat, Sun-Thur. 10 a.m.-5 p.m.

Fri. 10 a.m.-2 p.m. Sat. 6-10 p.m

Soldiers in uniform admitted free.

Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum: (2) Kadmon Numismatic Museum: (3) Ceramics Museum: (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore. (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations: Open: Sun, Mon., Tues, Wed., Thurs., 9 a.m.-4.00 p.m. Fri., 9.00 a.m.-1 p.m. Sat. 10.00 a.m. 2.00 p.m.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

Conducted Tours:

Tel Aviv University

Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Acadia, Validor, Samuel, Aster, Dan, Park, Deborah, Adi, Ami Shalom, Basle. 10 a.m.-Sheraton, Hilton, Ramat Aviv.

Mizrahi Women's Organization of America and Canada 16, 18 Rehov Dov Hos., Tel Aviv call Tel. 220187, 248106: Jerusalem 232646, 521608: Haifa, 64528: Beersheba, 3171

ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 762291-2; ORT Jerusalem, Tel. 233875; ORT Haifa, Tel. 668000 ORT Netanya, Tel. 22922

National Religious Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel. 03-788942, 03-446316. Jerusalem: Tel. 02-30620, 02-35282, Mondays, Wednesdays guided tours through Neve Sara Herzog Complex, Bnei Brak.

Wizo, 38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., Tel. 232939.

When in Tel Aviv, visit the Wizo Boutique, 38 Rehov David Hamelech.

Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111: Jerusalem Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 14 Rehov Zahal, Kiryat Eliezer Tel. 522554 Phone for reservations.

Canadian Hadassa-WIZO office, 116 Hayarkon, Tel. 227060, 8 a.m.-2 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

Israel Wax Museum, depicting the "Rebirth of Israel." Shalom Mayor Tower, Tel Aviv, Tel. 57304.

— NETANYA —

Wizo, 13 Macdonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m. For daily tours of Wizo Institutions, please call Mrs. Zelaion, Tel. 053-23192.

— BEERSHEBA —

Ruth Ilan Exhibition, Beit Ha'am.

— EILAT —

Wizo. For daily tours of Wizo Institutions, please call Mrs. Faye Morris, Tel. 059-2961.

— NAHARIYA —

Wizo. For daily tours of Wizo Institutions, please call Mrs. Zimenhauer, Tel. 04-920097.

— HAIFA —

Hadassah Club Youth Aliya office. 209 Rehov Hamoginim. Tel. 642461, 664876

Goldman Art Gallery, 93b Sd. Hanassi; Tel. 80840. Exhibition of Posters, and the Gallery Collection. Open daily 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat. 6-9.30 p.m.

Wizo, 50 Rehov Moria. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., Tel. 84449.

— REHOVOT —

Tourists interested in visiting the Weizmann Institute of Science should phone the Visitors' Section, Tel. 08-951721 ext 597, between 8.30 a.m. and 1 p.m.

SATURDAY
— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

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להרבות מתקדמת KAII3

TZAVTA PRESENTS 11.11
Saturday, February 2, 1974 at 11.11 a.m.

THE ISRAEL WOODWIND QUINTET
with ELDAD NEUMARK — piano

1. G.P. TELEMANN
Trio in C Minor for flute, oboe and piano
2. G. ROSSINI
Quartet No. 4 for flute, clarinet, bassoon and horn in B flat major
3. I. STRAVINSKY
3 pieces for solo clarinet
4. F. POULENC
Sextet for woodwind quintet and piano.

TZAVTA, 30 REHOV IBN GVIROL, Tel. 250156-7

Israel Theatres

The Israel National Opera

The Circus Princess
Operetta by E. Kalman
Feb. 2, 8.30 p.m.
Tel Aviv

Benny Onno
Come and listen to BENNY at the piano
and enjoy exotic cocktails
served by ONNO
at their new European style
PIANO BASEMENT
Open nightly from 10.30
CHINESE APPETIZERS
30 Ibn Gevirol st. Tel Aviv

Haifa Municipal Theatre

THE GOVERNMENT INSPECTOR
"This is theatre!"
Edit Zartal, Davar
Haifa,
Sat., Feb. 2
Wed., Feb. 6
Cameri Theatre performance
AS YOU LIKE IT
Haifa,
Sun., Feb. 3
Mon., Feb. 4
DIFFICULT PEOPLE
A kind of comedy
Zahal,
Sun., Feb. 3
LAST TREATMENTS
Jerusalem,
Thurs., Feb. 21
IN THE ARMY
Zahal,
Sun., Feb. 3
STAGE 2
WHAT DO I THINK ABOUT WAR?
Tel Aviv,
Mon., Feb. 4
Haifa,
Beit Rothschild
Mon., Feb. 11, 7.00, 9.00
Wed., Feb. 13, 9.00

The Cameri Theatre

AS YOU LIKE IT
Shakespearean comedy
Tel Aviv,
Sat., Feb. 2
Haifa,
Sun., Feb. 3
Mon., Feb. 4
Tues., Feb. 5
PLAZA HOTEL
Comedy
Zahal,
Sun., Feb. 3
Tel Aviv,
Mon., Feb. 4
Zahal,
Tues., Feb. 5
JACOBI VLEIDENTHAL
(temporary name)
Arad, Mon., Feb. 4
MORALE HIGH
Zahal, Sun., Feb. 3
VARDALA'S YOUTH
by Hanoch Levin
Tel Aviv,
Thurs., Feb. 7
Tickets for Tel Aviv performances
IL6—IL10

Habimah

HOW THE OTHER HALF LOVES
Comedy
Tel Aviv, Large Hall
Sat., Feb. 2, 8.30
Mon., Feb. 4, 7.30
Tues., Feb. 5, 7.30
THE ETERNAL HUSBAND
Tel Aviv, Small Hall
Sat., Feb. 2, 8.30
Sun., Feb. 3, 7.30
OH! OH! JULIA
Musical tragedy
by Ephraim Kishon
Tel Aviv, Small Hall
Mon., Feb., 4, 7.30
Tues., Feb. 5, 7.30
Wed., Feb. 6, 7.30
LIKE A TEAR IN THE OCEAN
After the story by Manes Sperber
Tel Aviv, Large Hall
Wed., Feb. 6, 7.30
Box Office
Tel. 283742, Tel Aviv

You are cordially invited to join us in a

TU B'SHVAT TREE PLANTING CEREMONY

on Thursday, February 7 — Tu B'shvat
in the United Synagogue Forest of
the Jewish National Fund
Trees will be planted in memory of

RAV SEREN GIDEON WEILER, הי"ד and
RABBI RICHARD WINOGRAD, ז"ל

Bus transportation and cars will depart from the Centre for Conservative Judaism at 3.00 p.m. on February 7 (Rehov Agron and Keren Hayesod) Cost per planting: IL4

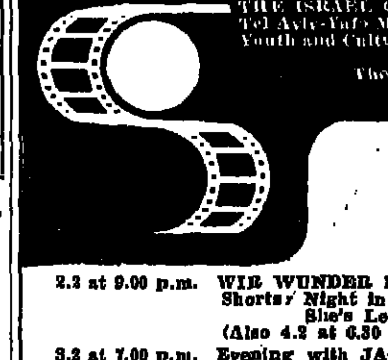
Cong. Ramat Zion — Ramat Eshkol
Cong. Emet Ve'emunah
Cong. Mevakshe Derech
Centre for Conservative Judaism in Jerusalem
Jewish Theological Seminary of America — Neve Schechter

The Jerusalem Khan

Kikar David Remez (near the railway station)

The Khan Theatre group,
directed by Michael Alfreds.
in a Chekhov programme
Saturday, February 2)
Saturday, February 9) at 8.30 p.m.
Saturday, February 23)
Take your guests to a folklore evening
with the Inbal dance group, every Wed. at 9 p.m.
Tickets available at all agencies in town,
and on the night of the performance at the Khan.
The Khan restaurant, night club and piano-bar are open every night from 7 p.m.-2 a.m.

THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality Youth and Culture Dept.
Tel Aviv University Faculty of Arts and Communications
The Israel Film Archives, Haifa



2.2 at 6.30 p.m. THE ITALIAN STRAW HAT — Clair
Shorts: Shoulder Arms — Chaplin
Pieus — Burshtein
(Also 4.2 at 9.00 p.m.; 7.2 at 6.30 p.m.)
2.2 at 9.00 p.m. WIR WUNDER KINDER (German) — Hoffman
Shorts: Night in a Show — Chaplin
She's Leaving Home — Ninio
(Also 4.2 at 6.30 p.m.; 7.2 at 9.00 p.m.)
3.2 at 7.00 p.m. Evening with JACQUES KATMOR
HASIMAN (The Sign); HABOR (The Well); MIKRE ISHA (Case of a Woman)
3.2 at 5.00 p.m. and 9.00 p.m. THE GREAT LOVE — Etaix
3.2 at 6.30 p.m. THE MARRIAGE OF MR. MISSISSIPPI — Hoffman
3.2 at 2.30 p.m. THE NAKED NIGHT — Bergman

4 Rehov Pumbadita, Tel Aviv, Tel. 234425, Box Office 235865
Buses 12, 18, 10, 20, 21, 22, 55, 61, 62, 66

come cozy up at
the nest
pub restaurant
in Herzliya Pituah
OPPOSITE DANIEL TOWERS HOTEL
OPEN EVERY DAY 6.30 P.M. — ? FRI. & SAT. ALSO, 12 NOON-3 P.M.
We used to say that our steaks were the best in Israel, and our hamburger, the best in the world;
Now our customers say it for us.
If you've never tried a Kosher pub, and have a caneinehora appetite, try us!
Host: CYRIL ROBERTS

Tel Aviv Cinemas

Commencing Saturday, Feb. 2, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
5th week
WALTER MATTHAU
Don Siegel's "Dirty Harry"

"CHARLEY VARRICK"

BEN YEHUDA Tel. 228409
2nd week
WANG YU
THE BEACH OF THE WAR GODS
A Forum Film

CINEMA ONE Tel. 57952
2nd week
PAUL NEWMAN
IN THE LIFE AND TIMES OF
JUDGE ROY BEAN

4.30, 7.15, 9.30

CINERAMA
Israel Premiere
4.30, 7.15, 9.30
ISRAEL PREMIERE
7.15 — 9.30
★ SEX
★ SUSPENSE
★ THRILLS
"WHO SAW HER DIE"
★ GEORGE LAZENBY (James Bond 007)
★ ANNETTE STROIBERG

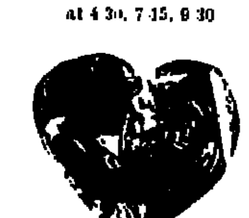
CHEN Tel. 282288
5th week
4.30, 7.15, 9.30

"A FORUM FILM"
THE BIGAMIST
LANDO BUZZANKA
Sexy Comedy in Colour
Adults Only
4.30, 7.15, 9.30

DEKEL Tel. 414114/5
7.15, 9.30
CAT BALLOU
JANE FONDA
LEE MARVIN

EDEN Tel. 57450
A Karate film
THE FURIOUS AVENGERS
Sat., 7, 9
Weekdays, 3, 5, 7

ESTHER Tel. 225610
4th week
at 4.30, 7.15, 9.30



BLUME IN LOVE

DRIVE-IN cinema
tel: 777177
★★★★★★★★★★★
First show: 7.15
For All The Family

THUNDERBIRDS ARE GO
Eastmancolor
Second show: 9.30

THE REVOLT OF THE APES!

★ RODDY McDOWALL
★ DON MURRAY
★ RICARDO MONTALBAN
Eastmancolor
Midnight show: Sat., Feb. 2, only
"BILLY JACK"

GAT Tel. 267888
20th week
PETE 'N' TILLIE
WALTER MATTHAU
CAROL BURNETT
4.30, 7.15, 9.30

GORDON Tel. 244373
37th week
LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE
YVES ROBERT
PIERRE RICHARD
4.30, 7.15, 9.30

HOD Tel. 226226
4.30, 7.15, 9.30
2nd week
WESTWORLD
YUL BRYNNER
RICHARD BENJAMIN

Jerusalem Cinemas

Commencing Saturday, Feb. 2, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00

ARNON Tel. 224829
Every Loving Couple Should See
WEDDING NIGHT

CHEN Tel. 222955
Bozanka in the Gymnazium
with
LANDO BUZZANCA

EDEN Tel. 223829
STEVE MCQUEEN
ALI MCGRAW
in
THE GETAWAY

EDISON Tel. 224056
Tanri Misafiri
A great Turkish melodrama
with
HULYA KOCYGIT

HABIRAH Tel. 232366
PIERRE PAZOLINI
in
Kill and Pray
with
LOU CASTEL
MARK DEMON

JERUSALEM Tel. 35067
RICHARD ROUNDTREE
as the black James Bond
in
SHAFT
Sat. night: 7, 9 p.m.
Weekdays: 7 p.m.

ORGIL Tel. 222955
Diary of a Virgin

ORION Tel. 222914
RICHARD BENJAMIN
RAQUEL WELCH
in
THE LAST OF SHEILA
Pefs. 4, 6.45, 9

ORNA Tel. 224733
ROBERT REDFORD
in
JEREMIAH JOHNSON
Performances: 6.45, 9

RON Tel. 234704
CLARK GABLE
VIVIAN LEIGH
LESLIE HOWARD
in
GONE WITH THE WIND
Perfs.: 3.45, 7.45, 9 p.m.

SEMADAR Tel. 33742
JULIE CHRISTIE
TERRENCE STAMP
Far From The Madding Crowd
Perf.: 7.30 p.m.

MAXIM Tel. 287457
4th week
WHAT THEY DID TO SOLANGE
FABIO TASTY
4.30, 7.15, 9.30

LIMOR Tel. 260778
30 Rehov Ibn Gvirol
4th week
JANE FONDA
DONALD SUTHERLAND
PETER BOYLE ("Joe")
STEELYARD BLUES
In Colour
4.30, 7.15, 9.30

MOGRABI Tel. 58881
3rd week
CHARLES BRONSON
MARTIN BALSAM
THE STONE KILLER
Adults Only
4.30, 7.15, 9.30

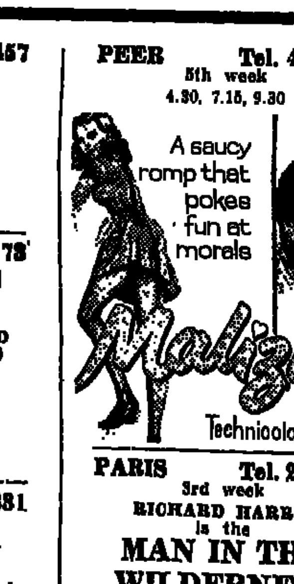
ORDAN Tel. 55851
2nd week
Guess What We Learned in School Today
4.30, 7.15, 9.30

OPHIR Tel. 618821
4.30, 7.15, 9.30

BURT LANCASTER
ALAIN DELON
PAUL SCOFIELD
Shmuel Rodensky
"SCORPIO"
COLOR United Artists
ADULTS ONLY

ORLY Tel. 284025
2nd week
4.30, 7.15, 9.30
I'LL CRY TOMORROW
with
SUSAN HAYWARD

PEER Tel. 448795
5th week
4.30, 7.15, 9.30



PARIS Tel. 236605
3rd week
RICHARD HARRIS
is the
MAN IN THE WILDERNESS

RAMAT AVIV Tel. 412761
2nd week
7.15, 9.30
THE LAST PICTURE SHOW
Tues.: 4.30
THE ANGRY RED PLANET

STUDIO Tel. 55817
2nd week
THE FORBIDDEN DECAMERON
Adults Only
4.30, 7.15, 9.30

TOHELET Tel. 443950
2nd week
DENNIS WEAVER (McCloud)
DUEL
4.30, 7.15, 9.30

TEL AVIV Tel. 281181
2nd week
This is Gordon's "War"
PAUL WINFIELD
is Gordon in
GORDON'S WAR
Adults only
4.30, 7.15, 9.30

ZAFON Tel. 445095
6th week
THE HEARTBREAK KID
Directed by NEIL SIMON
CHARLES GRODIN
4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, Feb. 2, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 664018
2nd week
The most daring of them all
DECAMERON 69
In colour — For adults only

ARMON Tel. 664848
The fastest finger in the West returns with dynamite
LATIGO
with JAMES GARNER
SUZANNE PLESHETTE
In colour

ATZMON Tel. 663003
CHARLES BRONSON
in a great film of tension
THE STONE KILLER
Also starring Martin Balsam
In Technicolor

BEIT ROTHSCHILD
Sat., Mon., Tues., Wed., 6.45, 9.00
Fellini's Roma
Sunday at 9.00
MOUCHETTE
Thursday 8.45
Un Jeune Couple

CHEN Tel. 666272
2nd week
LANDO BUZZANCA
in his latest and greatest film
THE SENATOR LIKES WOMEN
For adults only

MIRON Tel. 663008
From Friday six nonstop perfs.
A great sexy suspense film
PADDY
In Technicolor
For adults only

MORIAH Tel. 242477
2nd week
YEHORAM GAON
in his most successful film
KAZABLAN
In colour
Perfs. 6.45, 9.00

ORAH Tel. 664017
3rd week
PAUL NEWMAN
DOMINIQUE SANDA
JAMES MASON
in a new thriller
THE MACKINTOSH MAN
In Colour

ORDAN Tel. 663448
For the first time together
BRIGITTE BARDOT and
ANN MARGARET
The Beginners
In colour

ORION Tel. 523939
Israel Premiere
A new karate film full of action
IRON MAN
In colour
Six nonstop perfs. from Friday

ORLY Tel. 81868
One min. from Carm. term.
Two nightly perfs. 6.45, 9.00
9th week
The hidden camera of Allan Funt
What do you say to a Naked Lady?
For adults only

PEER Tel. 602232
A young girl's search for fame and riches in a big city
A DATE WITH A LONELY GIRL
with CANDICE BERGEN
PETER BOYLE
JAMES CAAN
Technicolor
For adults only

RON Tel. 669060
A great sexy comedy
THE EROTIC PRIEST
Starring
LANDO BUZZANCA
ROSANA PODESTA
In Technicolor

SHAVIT
BOMBA ZUR starring in a wonderful Israeli comedy
Brave Detective Schwarz
All week at 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
7.15, 9.30
HELMUT BERGER
THE WOUNDED BUTTERFLY

HADAR Tel. 723822
2nd week
JUDGE ROY BEAN
PAUL NEWMAN
4.30, 7.15, 9.30

LILI
7.15, 9.30
SCARECROW
GENE HACKMAN

OASIS
7.15, 9.30
STRAIGHT ON TILL MORNING
Adults Only

ORDEA Tel. 721720
3rd week
After the big success in Tel Aviv
KIRK DOUGLAS
GIULIANO GEMMA
FLORINDA BOLKAN
A MAN TO RESPECT

RAMA Tel. 721912
7.15, 9.30
BIG BOSS

RAMAT GAN
7.15 — 9.30
ONLY ONE MAN CAN BE...
EMPEROR OF THE NORTH POLE
with
LEE MARVIN
ERNEST BORGNINE
Colour
ADULTS ONLY

Petah Tikva

SHALOM Tel. 917430
7, 9.15
FRIGHT
SUSAN GEORGE
Mats. 3.30:
LAUREL AND HARDY AT THE ARMY

The Poster

THEATRE

A TEAR IN THE OCEAN (Habimah) — A tale of a group of Jews in Europe during the Nazi period who rose in armed revolt against the murderers. (Not yet reviewed) TEL AVIV (Habimah) Wed., Thurs. 7.30.

AS YOU LIKE IT (Cameri) — Peter James' modern-dress production is full of interesting innovations, some successful, some less, and has a remarkable performance in the part of Rosalind, by Tiki Dayan. TEL AVIV (Cameri) Sat. HAIFA (Municipal Theatre) Sun., Mon., Tues. AYELET HASHAHAR Wed., Thurs 11 a.m., 8 p.m.

ETERNAL HUSBAND (Habimah) — TEL AVIV (Habimah) Sat. 8.30, Sun. 7.30.

HO, HO JULIETTE! (Habimah) — Ephraim Kishon's new comedy is a continuation of a play by his sixteenth century colleague William Shakespeare. In this play Juliette did not die of her lethal potion, woke up and married Romeo and they lived happily until divorce did them part. (Not yet reviewed) TEL AVIV (Habimah) Mon., Tues., Wed., Thurs., 7.30.

HOW THE OTHER HALF LOVES (Habimah) — A light comedy which enjoyed great success in London's West End, New York's Broadway and other places. TEL AVIV (Habimah) Sat., 8.30, Sun., Mon., Tues., 7.30.

THE INSPECTOR GENERAL (Haifa) — Gogol's immortal comedy about corruption, incompetence and stupidity in bureaucracy in a most amusing, grotesque presentation by Edna Shavit, with Oded Kotler and Yossi Yadin playing, respectively, the impostor and the town's mayor. (See review) HAIFA (Municipal Theatre) Fri. 8.30.

PLAZA SUITE (Cameri) — A revival of Neil Simon's comedy about the troubles of the New York rich. Plenty of laughs. ARMY Sun., Wed. TEL AVIV (Cameri) Mon. SDEROT Thurs.

THREE WIDOWS (Gideon Shemer) — play by Shalom Aleichem. HOKUK Fri.

VARDA'LE'S YOUTH (Cameri) — Hanoch Levin's new play about another rich family he hates so much, and their beautiful, spoiled daughter. (Not yet reviewed) TEL AVIV (Cameri) Thurs.

WHAT I THINK OF THE WAR (Haifa — Stage 2) — TEL AVIV (Zavta) Mon. 8.30.

YA'ACOBI AND LEIDENTAHL (Cameri and Zavta) — A new play by Hanoch Levin, author of Hefez, by far the best original play in a long time, beautifully directed by the author. TEL AVIV (Zavta) Sat. 8.30. ARAD Mon.

ZIPPY ZIPPY BANG BANG (Zavta) — children's show starring Zippy Shavit. TEL AVIV (Zavta) Sat. 11 a.m. and 4 p.m.

Richard Harris (right) in Warner Bros. new Western "Man in the Wilderness."

MUSIC

All events start at different times — so watch out!

Jerusalem

SPECIAL CHAMBER MUSIC EVENING — with Alexander Wolkov, piano, Abraham Melamed, violin; Meir Rimon, horn — Ravel: Violin Sonata; Beethoven: Horn Sonata; Abel Ehrlich: Trio; Yohanan Ramati; Piano Sonata (1970 — two movements), Brahms: Horn Trio — at the KHAN: Monday, at 8.30 p.m.

MARATHON — In Series "Old and New" of the Jerusalem Symphony Orchestra — From Perotin to Foss — conductor: Lukas Foss, with Duo-Pianists Kontarsky; Stella Richmond, soprano; Menashe Hadjes, tenor; Jerome Barry, baritone; Willy Haparnas, baritone; Tibor Herdan, bass — music for soloists, chamber music, vocal and symphonic by Perotin, Schultz, Bartok, Frescobaldi, Bach, Rameau, Alexander, Williams, Foss, Vivaldi, Takamitsu, Hindemith — from 6 p.m. until 11 p.m. (broadcast from 8.30 p.m.) — Tuesday at the THEATRE.

IMPORTANT for IPO subscribers: The Israel Philharmonic Orchestra Association holds its yearly general meeting to discuss achievements, grievances, elect a new committee, etc, at the hall of Moetzet Hapoalim, 17 Rehov Strauss on Wednesday, at 5.30 p.m. (Even light refreshments are promised!)

LECTURE-RECITAL — first of a new series about the Lied, presented by Simon Sargon — "Wolf — Psychologist of the Lied" at the Rubin Academy: Wednesday, at 7.30 p.m. — Ruhama Guttel, soprano, and Zahava Gal, mezzo-soprano, accompanied by Simon Sargon, will sing Wolf Lieder, to be analysed and commented upon by the latter.

ISRAEL PHILHARMONIC ORCHESTRA — Series I, Subscription Concert No. 7 — William Steinberg conducting, Isaac Stern, violin, in all-Beethoven programme: Binyenei Ha'ooma: Thursday, at 7.30 p.m. (Note the change of date, brought forward from Feb. 21!)

Tel Aviv

Amos Meller presents guest artists Mordehai Ben-Shahar, baritone, and Romi Bar-Niv, piano at a concert in the Emmanuel Church, Jaffa: Saturday, at 7 p.m.

MINDRU KATZ gives Chopin recital (12 Etudes from op. 10 and op 25, and the 24 Preludes, op. 28) at the Recanati Auditorium, the Tel Aviv Museum: Saturday, at 7 p.m.

MUSICA VIVA — the IPO presents works by Purcell, Foss, Halpern, Hindemith, with Lukas Foss conducting, and Menashe Hadjes, tenor; Willy Haparnas, baritone; Clowns, Speaker, the Jerusalem Academy Choir (Stanley Sperber, director), Yoram Boker, pantomime — at Mann Auditorium: Saturday, at 7.30 p.m (subscription tickets for concert no. 4 of musica viva, 1972-73 season, are valid for this concert).

IPO — Subscription Concert No. 7, Series I — William Steinberg conducting all-Beethoven programme, with Alfred Brendel in Piano Concerto No. 5 as soloist; Tuesday, at 7.30 p.m.

TWO PIANOS IN THE XXTH CENTURY — Alfons and Aloys Kontarsky play Debussy: En blanc et noir; Stravinsky: Pieces faciles; Cage: Winter Music; Boulez: Structures Ia, Ib; Zimmermann: Monologues — at the Recanati Auditorium, the Museum: Thursday, at 7 p.m.

Haifa

IPO WOODWIND QUINTET plays works by Bach, Beethoven, and Mozart arranged for woodwind instruments at St John's Episcopal Church. Tonight at 8 p.m.

ISRAEL BACH SOCIETY presents a concert with works from the Renaissance and the Baroque, with tenor Daniel Amarillo and others, direction Eli Freud, at Stella Maris Church, Saturday, at 11 a.m.

CINEMA

THE STONE KILLER — Charles Bronson wades his way through an orgy of violence as a tough New York police detective, who has absolutely no scruples in his dealings with suspects. A routine crime-thriller, with Bronson's investigations of a chain of mysterious murders leading him to the top echelons of the Mafia.

GORDON'S WAR — Another black crime film, in which Paul Winfield plays an ex-Green Beret captain newly returned to New York from Vietnam, who finds his wife has just died from an overdose of heroin. With three fellow-veterans he wreaks vengeance on all those who operate the drug traffic, both black and white. Fine location shots of Harlem are the movie's forte.

• DUEL — Duel between a family saloon car and a huge, old petrol tanker, almost a horror film in its vivid depiction of danger on the roads. Inventive story, brilliant direction and convincing acting from Dennis Weaver make the picture well worth seeing.

• MAN IN THE WILDERNESS — Richard Harris is superb as a guide to an expedition of fur trappers in America's unchartered Northwest Territory, who is left to die by his callous companions after being mauled by a grizzly bear, but somehow survives against all the odds to track them down. In spite of being somewhat slow, this is a powerful piece of cinema of great visual beauty, with a fine performance also coming from John Huston.

WHAT DID THEY DO TO YOU SOLANGE? — Another in the seemingly-endless series of murder-mysteries set against the background of a girl's high school. This one is a second-rate Italian production, with dialogue in English, which sometimes reverts to cheap sensationalism verging on outright pornography.

• CALIBRE 9 — Brutal but compelling Italian crime-thriller, with dialogue in English, about a runner for a Milan currency ring suspected of stealing 300,000 dollars, who is hounded by both the gang and the police.

• THE MACKINTOSH MAN — Suspenseful if confused thriller that mixes robbery, espionage and politics and is excellently acted by first-rate cast.

BLUME IN LOVE — Romantic comedy about a warring-kissing couple who are well played by George Segal and a wan-looking Susan Anspach. Story moves between Los Angeles and a dream-like Venice and has some amusing incidents as well as too many fatuous moments. Written and directed by Paul Mazursky.

•THE HEARTBREAK KID — Off-beat comedy directed by Elaine May and written by Neil Simon, about a man who changes his affections while on his honeymoon in Miami Beach. Lack of sympathy for the callous hero, played by Charles Grodin, does a little to spoil one's enjoyment of this witty well-acted film.

MALIZIA — Italian romantic-comedy, tells of the complications which arise when a sweet but sensuous young woman becomes a servant girl to a middle-aged widower and his three sons. Some clever satirising of Sicilian mores and morals, but the piece quite often descends to vulgarity to get cheap laughs.

• WHAT DO YOU SAY TO A NAKED LADY? — Fascinating insight into human nature.

•CHARLEY VARRICK — Walter Matthau plays a crop-duster turned bank robber, who finds himself pursued by the Mafia, as well as the police, after mistakenly stealing three-quarters of a million dollars of "dirty" money in a small town in New Mexico. Director Don Siegel gives us a top-class crime-thriller, but he surely erred in depicting Varrick in an entirely sympathetic light, with no real criticism of his way of life.

THE BIGAMIST — The fifth film starring Italian funny man Lando Buzzanca to reach Israel during the past year. However, even he cannot make much of a rather banal screenplay — made worse by poor English dubbing — in this mixture of sex and situation-comedy about a wagon-lit conductor on the Rome-Munich express, who has a wife in both cities.

•STEELYARD BLUES — Zany comedy centred on three drop-outs from society, who make their home in a Californian automobile junkyard. Beautifully acted by a cast led by Donald Sutherland, Jane Fonda and Peter Boyle, the movie is full of sharp wit and absolute originality. Director Alan Myerson also brings out the serious overtones below the crazy goings-on.

GUESS WHAT WE LEARNED IN SCHOOL TODAY? — Alleged sex comedy or rather farce which presumably was meant to have serious undertones since it was produced in association with the American Institute for Interpersonal Relations. Muddled and unfunny.

OPERA

The Israel National Opera presents: E. Kalman: "Die Zirkus-Prinzessin," with Miriam Laron/Esther Baumwel; Sami Bechar; Lois Yavnieli; Mordehai Ben-Shahar; Michael Kahana; Robert Gerber; Sima Goretzka; Rafael Rosenblatt; Abraham Rettig; Conductors: Arieh Levanon/Alexander Tarski (Tel Aviv — Saturday, at 8.30 p.m., Monday, at 8 p.m.); Verdi: "Rigoletto", with Boris Bar-Lov; Esther Baumwel; Michael Cherp; Michael Glucksman; Sima Goretzka; Yehuda Shmueli; Adela Cats; conductor: Franklin Choset (Tel Aviv: Wednesday, at 8 p.m.); Humperdinck: "Hansel und Gretel," with Bibiana Goldenthal, Miriam Laron, plus Ballet Programme (Tel Aviv — Thursday, at 8 p.m.).

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News Today and Tomorrow: Every hour on the hour, except 1 a.m. Newsreels: Today: 7.05 a.m. 1.00 p.m. and 11.05 p.m. Tomorrow: 7.05 and 11.05 p.m.

2nd Programme: News Today and Tomorrow: Every hour on the hour, except 7 and 8 p.m. and 4 a.m. Newsreels: Today: 7.05 a.m., 1.05 p.m. and 11.05 p.m.

Galei Zahal: News Today and Tomorrow: Every hour on the hour. Newsreels today: 8.05 a.m., 12.05 and 5.05 p.m and 12.05 a.m. Tomorrow: 5.05 p.m. and 12.05 a.m.

FIRST PROGRAMME
TODAY

7.58 a.m. Opening. 8.05 Handel: Sonata in F-major for Flute, with Harpsichord and Cello (Roger Cotte with members of the Paris Ensemble of Old Instruments); Schubert Sonata in A-minor for Cello and Piano ("Arpeggione") (Paul Olefsky and Walter Hautzig); Janacek: String Quartet No. 2 (The Austrian Quartet). 9.05 The Jerusalem Symphony Orchestra recorded .. (Stereo) Smetana: Overture "The Bartered Bride" (Conductor: S. Ronly-Riklis); Gounod: Serenade from "Faust" (Soloist: Raineie Arieh — Bass, Conductor: S Ronly-Riklis); Dallapiccola: "Canti di Prigione" (with the Israel Broadcasting Choir conducted by Gary Bertini); Falla: "The Threecornered Hat" (Conductor: Dean Dixon). 9.55 English News. 10.05 Mozart: Horn Concerto, K. 417 (Soloist: Ifor James, Conductor: S Ronly-Riklis); Zvi Avni: Prayer for Strings (Conductor: George Singer); Liszt: Piano Concerto No. 2 (Soloist: Yahli Wagman, Conductor: Gary Bertini). 10.55 French News. 11.00 News in Easy Hebrew. 11.05 Ivrit La'am. 11.15 Programmes for Elementary Schools. 12.05 "Midday Concert — Handel: "Music for the Royal Fireworks"; Marcello: Oboe Concerto in G-minor (Soloist: Leon Goossens), Prokofiev: "The Love of the three Oranges". 1.05 "At Midday." 1.25 Midday Concert (cont.). Mendelssohn: Concerto in A-minor for Piano and Strings; Fasch: Trumpet Concerto in D-major. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 A Moment of Hebrew. 4.05 The Middle East. 4.30 News from the records library. 5.05 "Classical Request Programme." Delius: "The Walk to The Paradise Garden" from "Romeo and Juliet" (Conductor: Sir John Barbirolli); Beethoven: Piano Concerto No 5 in E-flat major, opus 73 ("Emperor") (Soloist: Nikita Magaloff, Conductor: Willem van Otterlo). 6.55 English News 6.05 "What will be heard?" — a preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 6.50 French News. 7.05 "The Weekly Column." 8.05 Pages, Images and Songs for Shabbat 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed Rameau: Three Pieces from the Opera "Dardanus" (Conductor: Aviva Einhorn); Mozart: Piano Concerto in B-flat major, K. 450 (Soloist and Conductor — Geza Anda); Debussy: "Nocturns" (Conductor: Claudio Abbado); Tchaikowsky: 1 "The Nutcracker," Ballet Music (The Bolshoi Theatre Orchestra) 2 Marche Slave (Conductor: L. Stokowski). 11.05 "Tonight." 11.25 Radio Story. 12.05 A Moment of Poetry. 12.08 Close Down 2.05-5.00 Songs and Tunes. 5.05-8.00 Same as second programme.

TOMORROW

7.58 a.m. Opening. 8.05 "Morning Concert," Cherubini: Overture "Anacreon" (Conductor: Karl Muenchinger); Carl Stamitz: Clarinet, Concerto in E-flat major (Soloist: Hans-Rudolf Stadler); Smetana: "Blanik" (Conductor: Sir Malcolm Sargent). 9.05 World of Science. 9.35 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 "Curtain Up." 12.05 The Strategy of Negotiations" — "The Importance of Direct Negotiations". 1.05 "Midday Concert" (Stereo) Beethoven: Overture "Prometheus" (Conductor: Otto Klemperer); K. Ph. E. Bach: Cello Concerto (Soloist: Paul Tortelier); Shostakovitch: Symphony No. 9 opus 70 (Conductor: Leonard Bernstein). 2.05 Mother and Child. 3.05 Chamber Music — Schubert: String Quartet No. 1 opus 78 (The Stuttgart "Melos" Quartet); Mendelssohn: Sextet for Piano, Violin, Two Violas, Cello and Double-Bass. 4.05 "Me and My Prayer. 5.05 "The End of the Trip" A series of programmes by Michael Ohad d) "The Unwritten Opera" (Verdi). 5.55 English News. 6.05 "Recital" (Stereo) Shulamit Mor (Schlang)—Piano, Bach: Partita No. 5, Schumann: Arabesque, Albeniz: "Triana". 6.40 Yiddish Songs. 6.50 French News. 7.05 Weekly Diary. 7.50 Bible Reading: Yirmiyahu, chaps. 1 and 2. 8.05 "The Composer and the Text" "Gluck and the Paris Opera" Second programme produced by Edna Anali. 8.40 Willy Haparnas (Bass-Baritone) and Binyamin Oren (Piano) Songs by Mendelssohn, Loewe and Schubert. 9.05 Hamavdil. 10.05 "The Psychological Warfare". 11.05 "Tonight." 11.25 "Listen and Solve." 12.05 A Moment of Poetry. 12.08 Close Down. 2.00-5.00 Songs and Tunes 5.00-8.00 Same as Second Programme.

SECOND PROGRAMME
457, 423, 256, 249, 355 and 340.5 M.

Today: 5.05 a.m. Hebrew Songs. 5.55 Religious Service. 6.05 Exercises. 6.15 Musical Clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.). 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 "Smile" —Songs and Sketches. 1.05 "At Midday.". 1.25 Hebrew Songs. 2.05 "Till Four" — with Dalia Gutmann. 4.05 A Moment of Hebrew. 4.05 "Who is Afraid of Classical Music." 4.30 Shabbat Songs. 5.05 "It's close to my Heart". 6.05 "Pop-Art, Fashion and Politics." 6.55 Announcements. 9.05 Another Time. 10.05 Joseph Goland's Songs. 11.05 "Tonight." 11.25 Hebrew Songs. 12.05 A Night of Stars. 1.05-3.00 Songs and Tunes.

Tomorrow: 5.05 Songs and Tunes. 6.05 Musical Clock. 6.57 Religious Service. 7.05 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes — Regards. 8.55 A. Allon's Corner. 9.05 Morning Tunes (cont.). 10.05 Classical and Light. 11.05 Public performance on the subject of "Tu Bishvat." 12.05 Anything Handy." 1.05 Stage and Screen. 1.40 Light Music. 1.50 Eretz Yisrael Reminiscences.. 2.05 Where to go and light music. 2.30 Popular Songs. 5.30 "The Star of the Evening — Shlomo Artzi". 6.05 "The Problem in Question. 6.30 Sports. 6.55 Announcements. 9.05 Musical — "Cabaret". 9.45 Sports. 10.05 "The Melody Lingers On." 11.05 "Tonight." 11.25 "Old Favourites" — Regards. 1.05-3.05 Songs and Tunes.

FIFTH PROGRAMME
446 M.

Today: 6.58 Opening. 7.00 News. 7.25 Song and Melody. 8.00 News. 8.05 Song and Melody.

Tomorrow: 6.58 Opening. 7.00 News. 7.50 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 423, 256, 249, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 6.50 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
1st Programme — 256, 522, and 321 M.
4th Programme — 407, 445, and 292 M.
Short Waves — 16, 19, 25, 31, 33, 41 and 49 M.

GALEI ZAHAL

Today: 6.05 Early Morning Tunes. 6.55 For Soldiers and their Families. 7.05 Morning Tunes (cont.). 7.55 Programme Trailer. 8.05 "Zahal's Newsreel." 8.30 Requests 10.55 "The Short Hassidic Story." 11.05 Warm and Tasty. 11.55 "What's New." 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty. 1.55 Announcements to Soldiers. 2.05 Light entertainment with Mani Peer and Revital Amit. 2.30 Quiz. 2.57 Programme Trailer. 3.05 Light Entertainment (cont.). 3.55 Prophetic Portion of the Week. 4.05 A programme with Yehoram Gaon. 5.05 "You Be the Judge." 6.05 Zahal's Weekly Magazine. 6.45 Tradition, Tradition. 7.05 Didi Manosi's Short Friday. 8.05 "Personal Experience." 9.05 Hit Parade. 10.05 A programme with Hava Alberstein. 11.05 Dan Almagor on H.N. Bialik's Songs. 11.53 "Midnight Talk." 12.05 Zahal's Newreel. 12.20 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tunes in the Night.

Tomorrow: 6.05 "Saturday Morning" — greetings. 8.05 "Sandwich." 8.55 Programme Trailer. 9.05 "Sandwich" (cont). 12.05 Zahal's Weekly Magazine. 1.05 Personal Questions — Yaakov Agmon's programme. 2.05 "The Seventh Day" — two hours with Yossi Banai. 4.05 "The Third Man". 5.05 Zahal's Newsreel. 6.05 "Myth and Reality." 7.05 From him to you. 8.05 "By Request." 9.05 Tradition, Tradition. 9.35 Music from the Shows. 10.05 "Dialling and Song. 11.53 "Midnight Talk" 12.05 Zahal's Newsreel. 12.30 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tune in the Night.

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★ SUSPENSE
★ THRILLS
"WHO SAW HER DIE"
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LAUREL AND HARDY AT THE ARMY

The Poster

THEATRE

A TEAR IN THE OCEAN (Habimah) — A tale of a group of Jews in Europe during the Nazi period who rose in armed revolt against the murderers. (Not yet reviewed) TEL AVIV (Habimah) Wed., Thurs. 7.30.

AS YOU LIKE IT (Cameri) — Peter James' modern-dress production is full of interesting innovations, some successful, some less, and has a remarkable performance in the part of Rosalind, by Tiki Dayan. TEL AVIV (Cameri) Sat. HAIFA (Municipal Theatre) Sun., Mon., Tues. AYELET HASHAHAR Wed., Thurs 11 a.m., 8 p.m.

ETERNAL HUSBAND (Habimah) — TEL AVIV (Habimah) Sat. 8.30, Sun. 7.30.

HO, HO JULIETTE! (Habimah) — Ephraim Kishon's new comedy is a continuation of a play by his sixteenth century colleague William Shakespeare. In this play Juliette did not die of her lethal potion, woke up and married Romeo and they lived happily until divorce did them part. (Not yet reviewed) TEL AVIV (Habimah) Mon., Tues., Wed., Thurs., 7.30.

HOW THE OTHER HALF LOVES (Habimah) — A light comedy which enjoyed great success in London's West End, New York's Broadway and other places. TEL AVIV (Habimah) Sat., 8.30, Sun., Mon., Tues., 7.30.

THE INSPECTOR GENERAL (Haifa) — Gogol's immortal comedy about corruption, incompetence and stupidity in bureaucracy in a most amusing, grotesque presentation by Edna Shavit, with Oded Koller and Yossi Yadin playing, respectively, the impostor and the town's mayor. (See review) HAIFA (Municipal Theatre) Fri. 8.30.

PLAZA SUITE (Cameri) — A revival of Neil Simon's comedy about the troubles of the New York rich. Plenty of laughs. ARMY Sun., Wed. TEL AVIV (Cameri) Mon. SDEROT Thurs.

THREE WIDOWS (Gideon Shemer) — play by Shalom Aleichem. HOKUK Fri.

VARDA'LE'S YOUTH (Cameri) — Hanoch Levin's new play about another rich family he hates so much, and their beautiful, spoiled daughter. (Not yet reviewed) TEL AVIV (Cameri) Thurs.

WHAT I THINK OF THE WAR (Haifa — Stage 2) — TEL AVIV (Zavta) Mon. 8.30.

YA'ACOBI AND LEIDENTAHL (Cameri and Zavta) — A new play by Hanoch Levin, author of Hefez, by far the best original play in a long time, beautifully directed by the author. TEL AVIV (Zavta) Sat. 8.30. ARAD Mon.

ZIPPY ZIPPY BANG BANG (Zavta) — children's show starring Zippy Shavit. TEL AVIV (Zavta) Sat. 11 a.m. and 4 p.m.

MUSIC

All events start at different times — so watch out!

Jerusalem

SPECIAL CHAMBER MUSIC EVENING — with Alexander Wolkov, piano, Abraham Melamed, violin; Moir Rimon, horn — Ravel: Violin Sonata; Beethoven: Horn Sonata; Abel Ehrlich: Trio; Yohanan Ramati; Piano Sonata (1970 — two movements), Brahms: Horn Trio — at the KHAN: Monday, at 8.30 p.m.

MARATHON — in Series "Old and New" of the Jerusalem Symphony Orchestra — From Perotin to Foss — conductor: Lukas Foss, with Duo-Pianists Kontarsky; Stella Richmond, soprano; Menashe Hadjes, tenor; Jerome Barry, baritone; Willy Haparnas, baritone; Tibor Herdan, bass — music for soloists, chamber music, vocal and symphonic by Perotin, Schultz, Bartok, Frescobaldi, Bach, Rameau, Alexander, Williams, Foss, Vivaldi, Takemitsu, Hindemith — from 6 p.m. until 11 p.m. (broadcast from 8.30 p.m.) — Tuesday at the THEATRE.

IMPORTANT for IPO subscribers: The Israel Philharmonic Orchestra Association holds its yearly general meeting to discuss achievements, grievances, elect a new committee, etc., at the hall of Moetzet Hapoalim, 17 Rehov Strauss on Wednesday, at 5.30 p.m. (Even light refreshments are promised!)

LECTURE-RECITAL — first of a new series about the Lied, presented by Simon Sargon — "Wolf — Psychologist of the Lied" at the Rubin Academy: Wednesday, at 7.30 p.m. — Ruhama Guttel, soprano, and Zahava Gal, mezzo-soprano, accompanied by Simon Sargon, will sing Wolf Lieder, to be analysed and commented upon by the latter.

ISRAEL PHILHARMONIC ORCHESTRA — Series I, Subscription Concert No. 7 — William Steinberg conducting, Isaac Stern, violin, in all-Beethoven-programme: Binyenei Ha'ooma: Thursday, at 7.30 p.m. (Note the change of date, brought forward from Feb. 21)

Tel Aviv

Amos Meller presents guest artists Mordehai Ben-Shahar, baritone, and Rami Bar-Niv, piano at a concert in the Emmanuel Church, Jaffa: Saturday, at 7 p.m.

MINDRU KATZ gives Chopin recital (12 Etudes from op. 10 and op. 25, and the 24 Preludes, op. 28) at the Recanati Auditorium, the Tel Aviv Museum: Saturday, at 7 p.m.

MUSICA VIVA — the IPO presents works by Purcell, Foss, Halpern, Hindemith, with Lukas Foss conducting, and Menashe Hadjes, tenor; Willy Haparnas, baritone; Clowns, Speaker, the Jerusalem Academy Choir (Stanley Sperber, director), Yoram Boker, pantomine — at Mann Auditorium: Saturday, at 7.30 p.m. (subscription tickets for concert no. 4 *of musica viva, 1972-73 season, are valid* for this concert).

IPO — Subscription Concert No. 7, Series 1 — William Steinberg conducting all-Beethoven programme, with Alfred Brendel in Piano Concerto No. 5 as soloist: Tuesday, at 7.30 p.m.

TWO PIONOS IN THE XXTH CENTURY — Alfons and Aloys Kontarsky play Debussy: En blanc et noir; Stravinsky: Pieces faciles; Cage: Winter Music; Boulez: Structures Ia, Ib; Zimmermann: Monologues — at the Recanati Auditorium, the Museum: Thursday, at 7 p.m.

Haifa

IPO WOODWIND QUINTET plays works by Bach, Beethoven, and Mozart arranged for woodwind instruments at St. John's Episcopal Church. Tonight at 8 p.m.

ISRAEL BACH SOCIETY presents a concert with works from the Renaissance and the Baroque, with tenor Daniel Amarillo and others, direction Eli Freud, at Stella Maris Church, Saturday, at 11 a.m.

Richard Harris (right) in Warner Bros. new Western "Man in the Wilderness."

CINEMA

THE STONE KILLER — Charles Bronson wades his way through an orgy of violence as a tough New York police detective, who has absolutely no scruples in his dealings with suspects. A routine crime-thriller, with Bronson's investigations of a chain of mysterious murders leading him to the top echelons of the Mafia.

GORDON'S WAR — Another black crime film, in which Paul Winfield plays an ex-Green Beret captain newly returned to New York from Vietnam, who finds his wife has just died from an overdose of heroin. With three fellow-veterans he wreaks vengeance on all those who operate the drug traffic, both black and white. Fine location shots of Harlem are the movie's forte.

• DUEL — Duel between a family saloon car and a huge, old petrol tanker, almost a horror film in its vivid depiction of danger on the roads. Inventive story, brilliant direction and convincing acting from Dennis Weaver make the picture well worth seeing.

• MAN IN THE WILDERNESS — Richard Harris is superb as a guide to an expedition of fur trappers in America's unchartered Northwest Territory, who is left to die by his callous companions after being mauled by a grizzly bear, but somehow survives against all the odds to track them down. In spite of being somewhat slow, this is a powerful piece of cinema of great visual beauty, with a fine performance also coming from John Huston.

WHAT DID THEY DO TO YOU SOLANGE? — Another in the seemingly-endless series of murder-mysteries set against the background of a girl's high school. This one is a second-rate Italian production, with dialogue in English, which sometimes reverts to cheap sensationalism verging on outright pornography.

• CALIBRE 9 — Brutal but compelling Italian crime-thriller, with dialogue in English, about a runner for a Milan currency ring suspected of stealing 300,000 dollars, who is hounded by both the gang and the police.

• THE MACKINTOSH MAN — Suspenseful if confused thriller that mixes robbery, espionage and politics and is excellently acted by first-rate cast.

BLUME IN LOVE — Romantic comedy about a warring-kissing couple who are well played by George Segal and a wan-looking Susan Anspach. Story moves between Los Angeles and a dream-like Venice and has some amusing incidents as well as too many fatuous moments. Written and directed by Paul Mazursky.

•THE HEARTBREAK KID — Off-beat comedy directed by Elaine May and written by Neil Simon, about a man who changes his affections while on his honeymoon in Miami Beach. Lack of sympathy for the callous hero, played by Charles Grodin, does a little to spoil one's enjoyment of this witty well-acted film.

MALIZIA — Italian romantic-comedy, tells of the complications which arise when a sweet but sensuous young woman becomes a servant girl to a middle-aged widower and his three sons. Some clever satirising of Sicilian mores and morals, but the piece quite often descends to vulgarity to get cheap laughs.

• WHAT DO YOU SAY TO A NAKED LADY? — Fascinating insight into human nature.

•CHARLEY VARRICK — Walter Matthau plays a crop-duster turned bank robber, who finds himself pursued by the Mafia, as well as the police, after mistakenly stealing three-quarters of a million dollars of "dirty" money in a small town in New Mexico. Director Don Siegel gives us a top-class crime-thriller, but he surely erred in depicting Varrick in an entirely sympathetic light, with no real criticism of his way of life.

THE BIGAMIST — The fifth film starring Italian funny man Lando Buzzanca to reach Israel during the past year. However, even he cannot make much of a rather banal screenplay — made worse by poor English dubbing — in this mixture of sex and situation-comedy about a wagon-lit conductor on the Rome-Munich express, who has a wife in both cities.

•STEELYARD BLUES — Zany comedy centred on three drop-outs from society, who make their home in a Californian automobile junkyard. Beautifully acted by a cast led by Donald Sutherland, Jane Fonda and Peter Boyle, the movie is full of sharp wit and absolute originality. Director Alan Myerson also brings out the serious overtones below the crazy goings-on.

GUESS WHAT WE LEARNED IN SCHOOL TODAY? — Alleged sex comedy or rather farce which presumably was meant to have serious undertones since it was produced in association with the American Institute for Interpersonal Relations. Muddled and unfunny.

OPERA

The Israel National Opera presents: E. Kalman: "Die Zirkus-Prinzessin," with Miriam Laron/Esther Baumwel; Sami Bechar; Lois Yavnieli; Mordehai Ben-Shahar; Michael Kahana; Robert Gerber; Sima Gorecka; Rafael Rosenblat; Abraham Reilig: Conductors: Arieh Levanon/Alexander Tarski (Tel Aviv — Saturday, at 8.30 p.m., Monday, at 6 p.m.); Verdi: "Rigoletto", with Boris Bar-Lev; Esther Baumwel; Michael Cherp; Michael Glueckesman; Sima Gorecka; Yehuda Shmueli; Adela Catz; conductor: Franklin Choset (Tel Aviv: Wednesday, at 8 p.m.); Humperdinck: "Hansel und Gretel," with Bibiana Goldenthal, Miriam Laron, plus Ballet Programme (Tel Aviv — Thursday, at 6 p.m.).

On the air

HEBREW NEWS AND NEWSREELS
1st Programme: News Today and Tomorrow: Every hour on the hour, except 1 a.m. Newsreels: Today: 7.05 a.m. 1.00 p.m. and 11.05 p.m. Tomorrow: 7.05 and 11.05 p.m.
2nd Programme: News Today and Tomorrow: Every hour on the hour, except 7 and 8 p.m. and 4 a.m. Newsreels: Today: 7.05 a.m., 1.05 p.m. and 11.05 p.m. Galei Zahal: News Today and Tomorrow Every hour on the hour. Newsreels today: 8.05 a.m., 12.05 and 5.05 p.m. and 12.05 a.m. Tomorrow: 5.05 p.m. and 12.05 a.m.

FIRST PROGRAMME
TODAY

7.58 a.m. Opening. 8.05 Handel: Sonata in F-major for Flute, with Harpsichord and Cello (Roger Cotte with members of the Paris Ensemble of Old Instruments); Schubert Sonata in A-minor for Cello and Piano ("Arpeggione") (Paul Olefsky and Walter Hautzig); Janacek: String Quartet No. 2 (The Austrian Quartet). 9.05 The Jerusalem Symphony Orchestra recorded... (Stereo) Smetana: Overture "The Bartered Bride" (Conductor: S. Ronly-Rikilis); Gounod: Serenade from "Faust" (Soloist: Rafaele Arieh — Bass, Conductor: S. Ronly-Rikilis); Dallapiccola: "Canti di Prigione" (with the Israel Broadcasting Choir conducted by Gary Bertini); Falla: "The Threecornered Hat" (Conductor: Dean Dixon). 9.55 English News. 10.05 Mozart: Horn Concerto, K. 447 (Soloist: Ifor James, Conductor: S. Ronly-Rikilis); Zvi Avni: Prayer for Strings (Conductor: George Singer); Liszt: Piano Concerto No. 2 (Soloist: Yahli Wagman, Conductor: Gary Bertini). 10.55 French News. 11.00 News in Easy Hebrew. 11.05 "Ivrit La'am. 11.15 Programmes for Elementary Schools. 12.05 "Midday Concert — Handel: "Music for the Royal Fireworks"; Marcello: Oboe Concerto in G-minor (Soloist: Leon Goossens); Prokofiev: "The Love of the three Oranges". 1.05 "At Midday." 1.25 Midday Concert (cont.). Mendelssohn: Concerto in A-minor for Piano and Strings; Fasch: Trumpet Concerto in D-major. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 A Moment of Hebrew. 4.06 The Middle East. 4.30 News from the records library. 5.05 "Classical Request Programme." Delius: "The Walk to The Paradise Garden" from "Romeo and Juliet" (Conductor: Sir John Barbirolli); Beethoven: Piano Concerto No. 5 in E-flat major, opus 73 ("Emperor") (Soloist: Nikita Magaloff, Conductor: Willem van Otterlo). 6.55 English News. 6.05 "What will be heard?" — a preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 6.50 French News. 7.05 "The Weekly Column." 8.05 Pages, Images and Songs for Shabbat. 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed Rameau: Three Pieces from the Opera "Dardanus" (Conductor: Aviva Einhorn); Mozart: Piano Concerto in B-flat major, K. 450 (Soloist and Conductor — Gesa Anda); Debussy: "Nocturne" (Conductor: Claudio Abbado); Tchaikowsky: 1. "The Nutcracker," Ballet Music (The Bolshoi Theatre Orchestra) 2. Marche Slave (Conductor: L. Stokowski). 11.05 "Tonight." 11.25 Radio Story. 12.05 A Moment of Poetry. 12.08 Close Down. 2.05-5.00 Songs and Tunes. 5.05-8.00 Same as second programme.

TOMORROW

7.58 a.m. Opening. 8.05 "Morning Concert," Cherubini: Overture "Anacreon" (Conductor: Karl Muenchinger); Carl Stamitz: Clarinet Concerto in E-flat major (Soloist: Hans-Rudolf Stadler); Smetana: "Blanik" (Conductor: Sir Malcolm Sargent). 9.05 World of Science. 9.35 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 "Curtain Up." 12.05 "The Strategy of Negotiations" — "The importance of Direct Negotiations". 1.05 "Midday Concert" (Stereo) Beethoven: Overture "Prometheus" (Conductor: Otto Klemperer); K. Ph. E. Bach: Cello Concerto (Soloist: Paul Tortelier); Shostakovitch: Symphony No. 9 opus 70 (Conductor: Leonard Bernstein). 2.05 Mother and Child. 3.05 Chamber Music — Schubert: String Quartet No. 1 opus 46 (The Stuttgart "Melos" Quartet); Mendelssohn: Sextet for Piano, Violin, Two Violas, Cello and Double-Bass. 4.05 "Me and My Prayer. 5.05 "The End of the Trip" A series of programmes by Michael Ohad d) "The Unwritten Opera" (Verdi). 5.55 English News. 6.05 "Recital" (Stereo) Shulamit Mor (Schlang)—Piano, Bach: Partita No. 5, Schumann; Arabesque, Albeniz: "Triana". 6.40 Yiddish Songs. 6.50 French News. 7.05 Weekly Diary. 7.50 Bible Reading: Yirmiyahu, chaps. 1 and 2. 8.05 "The Composer and the Text" "Gluck and *the Paris Opera*" Second programme produced by Edna Anati. 8.40 Willy Haparnas (Bass-Baritone) and Binyamin Oren (Piano) Songs by Mendelssohn, Loewe and Schubert. 9.05 Hamavdil. 10.05 "The Psychological Warfare". 11.05 "Tonight." 11.25 "Listen and Solve." 12.05 A Moment of Poetry. 12.08 Close Down. 2.00-5.00 Songs and Tunes 5.00-8.00 Same as Second Programme.

SECOND PROGRAMME
457, 423, 256, 249, 355 and 340.5 M.

Today: 5.05 a.m. Hebrew Songs. 5.55 Religious Service. 6.05 Exercises. 6.15 Musical Clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.): 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer, 12.30 "Smile" —Songs and Sketches. 1.05 "At Midday." 1.25 Hebrew Songs, 2.05 "Till Four" — with Dalia Gutmann. 4.05 A Moment of Hebrew. 4.06 "Who is Afraid of Classical Music." 4.30 Shabbat Songs. 5.05 "It's close to my Heart". 6.05 "Pop-Art, Fashion and Politics." 6.55 Announcements. 9.05 Another Time. 10.05 Joseph Goland's Songs. 11.05 "Tonight." 11.25 Hebrew Songs. 12.05 A Night of Stars. 1.05-3.00 Songs and Tunes.

Tomorrow: 5.05 Songs and Tunes. 6.05 Musical Clock. 6.57 Religious Service. 7.05 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes — Regards. 8.55 A. Alion's Corner. 9.05 Morning Tunes (cont.). 10.05 Classical and Light. 11.05 Public performance on the subject of "Tu Bishvat." 12.05 Anything Handy." 1.05 Stage and Screen. 1.40 Light Music. 1.50 Eretz Yisrael Reminiscences. 2.05 Where to go and light music. 2.30 Popular Songs. 5.30 "The Star of the Evening — Shlomo Artzi". 6.05 "The Problem in Question. 6.30 Sports. 6.55 Announcements. 9.05 Musical — "Cabaret". 9.45 Sports. 10.05 "The Melody Lingers On." 11.05 "Tonight." 11.25 "Old Favourites" — Regards. 1.05-3.05 Songs and Tunes.

FIFTH PROGRAMME
445 M.

Today: 6.58 Opening. 7.00 News. 7.25 Song and Melody. 8.00 News. 8.05 Song and Melody.

Tomorrow: 6.58 Opening. 7.00 News. 7.50 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR
457, 423, 256, 249, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

ENGLISH NEWS AND PROGRAMMES
7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES
7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 6.50 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).

1st Programme — 256, 522, and 231 M. 4th Programme — 407, 445, and 293 M. Short Waves — 16, 19, 25, 31, 33, 41 and 49 M.

GALEI ZAHAL

Today: 6.05 Early Morning Tunes. 6.55 For Soldiers and their Families. 7.05 Morning Tunes (cont.). 7.55 Programme Trailer. 8.05 "Zahal's Newsreel." 8.30 Requests 10.55 "The Short Hassidic Story." 11.05 Warm and Tasty. 11.55 "What's New." 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty. 1.55 Announcements to Soldiers. 2.05 Light entertainment with Mani Peer and Revital Amit. 2.30 Quiz. 2.57 Programme Trailer. 3.05 Light Entertainment (cont.). 3.55 Prophetic Portion of the Week. 4.05 A programme with Yehoram Gaon. 5.05 "You Be the Judge." 6.05 Zahal's Weekly Magazine. 6.45 Tradition, Tradition. 7.05 Didi Manosi's Short Friday. 8.05 "Personal Experience." 9.05 Hit Parade. 10.05 A programme with Hava Alberstein. 11.05 Dan Almagor on H.N. Bialik's Songs. 11.53 "Midnight Talk." 12.05 Zahal's Newreel. 12.20 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tunes in the Night.

Tomorrow: 6.05 "Saturday Morning" — greetings. 8.05 "Sandwich." 8.55 Programme Trailer. 9.05 "Sandwich" (cont). 12.05 Zahal's Weekly Magazine. 1.05 Personal Questions — Yaakov Agmon's programme. 2.05 "The Seventh Day" — two hours with Yossi Banai. 4.05 "The Third Man". 5.05 Zahal's Newsreel. 6.05 "Myth and Reality." 7.05 From him to you. 8.05 "By Request." 9.05 Tradition, Tradition. 9.35 Music from the Shows. 10.05 "Dialling and Song. 11.53 "Midnight Talk" 12.05 Zahal's Newsreel. 12.30 "Night Birds" — with Uri Lotan and Pnina Bat-Zvi. 3.05 Tune in the Night.